

The merican Organist

SEPTEMBER, 1946

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DEPERTOIRE AND REVIEW C Prepared With Special Consideration for the Average Organist

Christmas Music from 1945

For the convenience of our readers the following are noted from last year's reviews as having received special commendation; comments are from the reviews.

A1C-Dr. Edward Shippen Barnes "A Little Christmas Pastorale"

E, 2p. e. (Mission, 10¢). Individualistic, classic; unlimited possibilities if vision reigns at the console.

AC-Richard Keys Biggs "Today Christ is born"

9p. me. (J. Fischer & Bro., 18¢). Not flashy, not particularly melodious, but packed full of possibilities.

A1C—Dr. Clarence Dickinson

"Song of Christmas"

G, 3p. e. (Gray, 15¢). How refreshing real music still is. AC—Garth Edmundson

"Break forth O beauteous heavenly Light"

D, 5p. me. (J. Fischer & Bro., 15¢). A chorale somewhat in Bach fashion, smooth melody, movement provided by the under voices; excellent for every competent choir.

AC-Robert Elmore "A Christmas Prayer

D, 2p. me. (J. Fischer & Bro., 12¢). Grand text, masterpiece of music; should be in every repertoire.

AC-Fr. Wm. J. Finn

"Noel Alleluid"

C, 3p. me. (J. Fischer & Bro., 15¢). If you're an artist you'll make your choir and congregation demand this on every Christmas Sunday.

A4+C-Dr. Harvey Gaul "Carol of Provincetown Portuguese"

11p. md. (Gray, 18¢). A grand anthem; no limit to what you can do with it, but it means work.

*A5C-William A. Goldsworthy "Good Christian men rejoice"

G, 4p. e. (J. Fischer & Bro., 15¢). For juniors in unison on the familiar hymn, against adults and accompaniment.

AW3C-Lura Love

"A Song of Bethlehem"
12p. me. (Schirmer, 25¢). Melodious, tuneful, simple harmonies, good rhythm, everything to beautify the story.

AC-Claude Means "O Little Stranger"

3p. u. me. (J. Fischer & Bro., 15¢). The Composer puts it up to the performer; if the latter has no heart, no vision, there will be no music; if he has both, the congregation will feel this to their bones.

Christmas Music

*AWC—American, ar.J.J.Niles

"Jesus the Christ is born"

Gm, 5p. u. me. (Schirmer, 15¢). "Adapted from a folk-carol recorded near Pitman Center," Tennessee. Its minor key and solemn mood give quite a contrast from the usual joyous Christmas music. *AC—William Billings, ed.C.Dickinson

"Hark hear you not"

Bf, 25p. me. (Music Press, 45¢). Text from Luke, Composer from 18th-century America, and the Composer was quite a guy.
AC—Paul CALLAWAY

"Hark the glad sound"

Ef, 8p. u. me. (Gray, 16¢). P.Doddridge text, "for Advent or Christmas." An anthem on the hard side, for choirs and congregations accustomed to that type of work.

*AWC-R.N.Dett, ar.H.Ross "Rise up shepherd and follow"

Af, 6p. e. (J. Fischer & Bro., 16¢). A "Christmas spiritual." A slow-moving dreamy sort of a thing with rich, warm, understandable harmonies in the accompaniment and very easy parts for the voices. A good choir of women's voices and an organ rich in appealing tones, will make this a favorite with the

*AC—Gruber, ar.C.Rossini

"Lo within a manger lies" G, 3p. e. (J. Fischer & Bro., 15¢). Text by Arranger. The themes and music of "Silent night" furnish the accompanying background while the bass soloist, or basses in unison, open with a melody fitting over that delightful music; then the final page gives all the voices the mood & material of the bass solo, while the familiar music continues in the accom-

paniment. It's a good Christmas number. AW3C-Robert HERNRIED

"Child was born, Alone by the cradle, Rejoice ye all"

Each 3p. u. me. 15¢. (J. Fischer & Bro.) A set of three pieces for singing separately or as a cycle in the order named. The first is rather delicate & dainty, with good movement of parts. Second is slightly on the hard side with a bit of clashing here and there. Third is easier than the other two but remains on the technical rather than the spontaneous side. These are acappella in the true sense. Only for congregations and choirs capable of appreciating more severe types of church

AW3C—Morten J. LUVAAS

"Carol of the Owl"

Bf, 2p. me. (Birchard, 12¢). V.G.Collins text. A rather quaint or dainty little bit of music that could be made highly effective, with its medium of women's voices. Better take a look at it.

*AC-Luca Marenzio, ed.H.T.David

"Hodie Christus natus est'

6p. u. md. (Music Press, 20¢). Latin text. Something from 1585, one of 42 motets by Marenzio for all feast-days of the year. It's the type of music that has no particular musical values in any one of its melodies because all voices are equally important and the interest derives from this congregation of independent movement rather than from any melody with accompaniment. Not for congregations with lollypop minds.

AC-Edward G. MEAD "Whence comes this rush of wings"

G, 6p. u. me. (Birchard, 16¢). Old French text, here in English. Here's one composer of Christmas music who thinks the stuff ought to have understandable appeal. Not over-flowing with it, but it has it just the same. First a hymn-like two pages; then two pages in which the chorus hums while the tenors sing text & melody; finally the first materials again, winding up with a bang. All average choirs and congregations will get something out of this one.

*AW3+C-Frances B. Toelle

"In Bethlehem"

Af, 9p. e. (J. Fischer & Bro., 18¢). It takes the music and texts of several lovely Christmas hymns, juggles the former around a little, and makes a Christmas anthem that every congregation will enjoy. First some introductory organ chords with the "O little town" theme beneath, then the voices hum a bit and the Chimes answer, though the Harp will be even more effective here; and then the voices sing a stanza of the hymn with an organ accompaniment doing some independent things attractively. A good transition, and next we have "Silent night" given most beautifully, again with a grand organ ornamentation beneath it. Another transition and "Hark the herald angels" winds it up magnificently. This is for every congregation that still loves Christmas.

AOC-May VAN DYKE

"Song of Christmas"

27p. me. (J. Fischer & Bro., 80¢). Text from Isaiah and Arthur Johnson. "For chorus and quartet or chorus or quartet alone, with solo voices." It's divided into six move-

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ments: Prophecy, Quest, Lullaby, Gifts, Prayer, Praise. The first section of 8 pages gives as grand music as any heart could wish, nor can any mind find fault with it either; it's not manufactured stuff but spontaneous, yet its materials are handled as by a master-hand. It's the real thing, filled with beauty and emotion. Second section can't live up to the first, but it remains spontaneous and appealing, music of natural grace and warmth. Third is, in reality, a lovely soprano solo, even though the chorus does chime in at the end; music, mood, materials, vehicle, all are in good contrast with what went before. Fourth is also lovely, spontaneous, genuine music, this time in simple hymn style with the accompaniment doing a bit of neatness on its own here and there. Then something like a chorale, solid and unemotional, but still Sixth and last is a chorale of praise, the voices used very solidly, the organ furnishing the power and movement. Now I won't try to think for you at all, but for myself I say here's as useful, interesting, practical, and grand a 'cantata' (thank heaven it really isn't a true cantata) for Christmas as the vast majority of choirs throughout our land can hope to find. Here's a composer who has something to say; sounds as though the message crowded in on her with such vehemence that she couldn't help saying it. But never mind; go on and do those worn out Christmas portions of "The Messiah" for the millionth time. Don't ever try anything new.—T.S.B.

AC—A new collection
"Collection of Christmas Carols"

Twenty-five pieces, 26 pages, e. (J. Fischer & Bro., 25¢). All printed in hymn style with the texts between the staffs, and all English. At a penny a piece, it's more than worth the money. Included are "Adeste Fideles," "Bring a torch Jeanette Isabella," that grand plainsong hymn "O come O come Emmanuel," "Deck the hall," "First Nowell," "God rest you merry gentlemen," "Good King Wenceslas," "Hark the herald angels sing," "I saw three ships," "O little town of Bethlehem," "Lo how a Rose" by Praetorius, "Silent night" and other equally popular Christmas hymns, and a shortened version of Adam's "O holy night." Somebody pulled a fast one on the very strict house of J. Fischer & Bro. by including that atrocious "Away in a manger" set to nothing less than the outright secular "Flow gently sweet Afton." Here then is a handy and economical collection; as we see it, it contains three very good carols and four good ones; six very good hymns and five good ones.

AC-A collection edited by Ernest White "Ten Christmas Carols from Ancient Sources"

15p. me. (Music Press, 35¢). Eight have English texts, one has Latin, and the tenth has both. First is a plain hymn from 1582, minor key. Next a two-part 1582 piece that might be quite interesting for contrast. Then one of a bit more individuality, but still in mournful minor key. Then a hymn in major key that would be effective if the echo effect were used. That unison from 1582 with its odd rhythms could be a dandy if the right unisons were given it and those holds on the ends of the sentences were rather ignored. All selections are from very ancient days, for very strict non-emotional services. The last one, with Latin and English texts, is one of the best, from the 1400's, in E major, rhythmic, a simple hymn with three stanzas, each ending with alleluia—and a real artist will do something with that.

Organ Music

H. Leroy BAUMGARTNER

In Te Domine Speravi

E, 6p. me. (J. Fischer & Bro., 60¢). A bit of involved writing in the contemporary manner in which notes and themes seem to be ordered about with a vigorous & unrelenting hand. Not for Miss Soosie, but Dr. Pedalthumper has gloried in this very type of thing if it has successfully navigated the Atlantic; now here's one, equally good, that merely came

down from New Haven. If music, not snobbery, has been the good Doctor's aim, he can use this and prove it to the world.

Sigfrid KARG-ELERT

Fantasy & Fugue D, 10p. md. (Edward B. Marks, \$1.00). Here is forbiddinglooking music not nearly so difficult as it looks, though the Fugue won't be any too easy to master. It's dynamic music, on varied but sane and rich harmonies, with fortissimos in abundance in the Fantasia. Karg-Elert liked music and was able to write it, not caring much if others grumbled because he didn't turn every pleasant chord into an unpleasant one. Nor caring much either because he didn't throw out everything learned in music and invent totally new ideas. I'd like to hear a competent organist do his Fugue pianissimo on dainty & spicy registrations; seems to me only Archer Gibson could do the Fantasia and make it tingle as it should. Mr. Gibson has music in his soul too; fact is he's always had it. That's what this organ world of ours needs. Wasn't it Mr. Farnam who first made Karg-Elert touchable in America? Here's a grand piece of music.—T.S.B.

Camile VAN HULSE

Toccat

D, 12p. md. (J. Fischer & Bro., \$1.25). "Awarded first prize in the contest sponsored by the" Guild. T.A.O. has already told you who the judges were. They said it was worth \$100. of Fischer's money. Now you spend \$1.25 and find out for yourself. But it will be worth \$1.25 of your money if you read that foreword by Mr. Van Hulse and then act accordingly in all the music you play. Those strange signs on the first page of the score? Ah! A hang-over from the good old economy days; it makes you memorize at least one measure, which is not a bad idea. It's a lot of fancy figuration in the manuals against a theme in the pedal, and because the theme is really a good theme, and the figuration trots along merrily (and easily) enough, this may possibly be that never yet discovered prize piece that was worth the money it won. Will some kind and venturesome T.A.O. reader in N.Y.C. kindly notify T.A.O. when and where we can hear him play it? And all who have been scared stiff by what the Guild organ prizes have hitherto produced, need not hold it against Mr. Van Hulse; if the reviewer had three hours instead of three minutes to work on it, he believes he would join in awarding it a prize.—T.S.B.

A collection edited by Dr. Robert Leech Bedell

Organ Masterpieces

9x12. 29 pieces. 156 pages. paper-bound. (Amsco, \$1.25). This seems to be mostly a collection of transcriptions, the transcriber failing to indicate the origin excepting in a pitifully few instances. First we have three short two-staff pieces by Frescobaldi, full of the ancient flavor. The 7-page Prelude & Fugue by Buxtehude, in Dm, "arranged" by Dr. Bedell, makes interesting music for any service, as for any student of history; graceful, genuine, nicely written. We cannot escape wondering for what Buxtehude wrote this if not the organ; Dr. Bedell should have said on his score from what source he "arranged" it. Two pieces by Marchand will make splendid recital pieces because of their contrast, daintiness, charm. Bach's Diminutive Harmonic Labyrinth takes two pages, two-staff version. A Bach Toccata & Fugue in C-minor, "original for clavier," takes 12 pages and is on a par with his organ works which hardly need much review today. Mozart's Introduction & Fugue Em is a good Mozartian bit of music which many will enjoy playing. Then Schubert's Concert Fugue Em. Liszt's Prelude & Fugue on Bach is worth the cost of the whole album; the score says "arranged" by Dr. Bedell. Merkel's Prelude is in sharp contrast, with its simple style of harmony and melody; lovely music for the congregation. And the last piece in the book is a lovely little Sabbath Postlude by Alfred Hollins, "arranged" by Dr. Bedell. Anyway 29 pieces for \$1.25 makes

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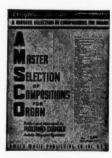


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ORGAN & TWO TRUMPETS

Henry Purcell, ed. E. Power Biggs

Ceremonial Music 19p. me. (Music Press, \$3.00 complete). Five pieces: Voluntary in C, Trumpet Voluntary, Voluntary on Doxology, Trumpet Tune, Bell Symphony. Says Mr. Biggs' preface, "These stirring compositions are very effective on the organ alone, particularly if the instrument has a fine Trumpet or Tuba, but the music gains greatly in performance with solo trumpets." More of that special type of music for organ in en-

semble, graced by the added appeal of springing from the seventeenth century.

CONTEMPORARY AMERICAN ORGAN

A book by Dr. William H. Barnes

8x10. 366 pages. 150 illustrations. cloth-bound. (J. Fischer & Bro., \$3.00). This book was first published in 1930, the second edition in 1933, the third in 1937; all these editions were sold and a fourth printing had to be done late in 1943, and now a fifth printing has just appeared. This fifth printing has cleaner illustrations and type than the fourth, though the paper is slightly thinner and the printing shows through. However it is the only book available today and it contains a wealth of materials about the physical & mechanical aspects of modern organbuilding. In 1933 and 1937 the text was slightly altered, but the 1943 and 1946 issues are reprinted without change from the 1937 edition. The book has been adequately reviewed in its earlier editions; this mention is made merely to inform the new readers of these pages and to record the unusual success of the book.

Some New Organ Music

Reviews by ROLAND DIGGLE, Mus.Doc.

Miguel Bernal Jimenez (J. Fischer & Bro.)

Prelude & Fugue

I like this. The writing has an individuality that is refreshing. A 2-page Prelude with a 4-page Fugue, it makes a firstrate service number that is fairly easy to play and sounds well on a modest instrument. Mostly on the quiet side, the ff ending seems out of place; I found a soft ending far better. This Composer has something to offer; I hope for more.

H. Leroy Baumgartner (J. Fischer & Bro.)

In Te Domine Speravi

Here is one of the best pieces of organ writing I have seen in a long time; an ideal & practical service prelude that cannot help but set the spirit of reverence. The Composer had in mind Psalm 31, "In Thee, O Lord, have I put my trust." The six pages are in tranquil mood, with an effective climax on p.4; it is not difficult but it needs real musicianship to do it justice. Why can't we have more music like this? And why do contest judges overlook this type of music and insist on loud concert pieces, that are of no use to 90% of organists, when awarding prizes?

Camil Van Hulse (J. Fischer & Bro.)

Toccata for Grand Organ

Speaking of prize-winners, this won the J. Fischer \$100. in the recent A.G.O. contest. If you are a recitalist you will look at this 12-page work, but the average church organist will find little of practical value in it.

Thomas F. Dunhill (Novello-Gray) Cantilena Romantica, In Westons Yard

The first of these two pieces from England is a 3-page andante tranquillo, and the second is a 6-page andante which I like quite well; both are attractive and fit the organ.

Robin Milford (Oxford-Fischer)

Two Easter Meditations

These should appeal to discriminating organists as fine service material; while the similarity in style and key would prevent their use in sequence, as individual pieces they are excellent. The first, He Is Not Here But Is Risen, opens in A-minor and calls for clean playing; its climax has a suggestion of an old Easter melody; it ends softly. The second is more for Good Friday than Easter; I find its sad & wistful mood quite attractive. I recommend them both.

A new collection, ed.R.L.Bedell (Amsco)

Organ Masterpieces

This new addition to Amsco's famous Everybody's Favorite Series should prove of real value to all organ students for it contains some old classic warhorses that are otherwise out of print, such as Hesse's Fantasia-Adagio-Andante-Fuga, Mozart's Introduction & Fugue Cm, Thiele's Chromatic Fantasia & Fugue, Reger's Introduction & Passacaglia, Liszt's Prelude & Fugue on Bach. Here is music every aspiring organist should know; some of it deserves to be heard more often. Even if it sounds dated to modern ears, none the less it should be in your library; you can't get it so cheaply in any other way. Of more practical value for the average church organist are the pieces by Guilmant, Hollins, Chaix, Merkel, Salome. With 25 pieces for \$1.25, how in 'ell can you go wrong?

Haydn, ar.E.P.Biggs (Gray)

The Musical Clocks

An interesting set of seven pieces, 10 pages, music written in 1792 for a famous Vienna clock, quite charming, easy, and a decided novelty for a recital program.

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EXPLANATION OF ALL T.A.O. ABBREVIATIONS

MUSIC REVIEWS

MUSIC REVIEWS
Before Composer:

"Arrangement.
A—Anthem (for church).
C—Chorus (secular).
O—Oratorio-cantata-opera form
M—Men's voices.
W—Women's voices.
J—Junior choir.
3—Three-part, etc.
4—Partly 4-part plus, etc.
Mixed voices and straight 4-part if not otherwise indicated.
Additional Canadaters, next after.

not otherwise indicated.

Additional Cap-letters, next after above, refer to:

A-Ascension.

C-Christmas.
E-Easter.
G-Good Friday.
L-Lent.

Additional Cap-letters, next after after to consider the constant of the constant

L—Lent.

After Title:
c.q., cq., qc.—Chorus, quartet, chorus
(preferred) or quartet, quartet
(preferred) or chorus.
s.a.t.b.h.l.m.—Soprano, alto, tenor,
bass, high-voice, low-voice, mediumvoice solos (or duets etc. if hyphenated.
o.u.—Organ accompaniment, or unaccompanied.
e.d.m.v.—Easy, difficult, moderately,
very.

very.
3p.—3 pages, etc.
3-p.—3-part writing, etc.
Af.Bm.Cs.—A-flat, B-minor, C-sherp.

• INDEX OF ORGANS

INDEX OF ORGANS
 —Article.
 b—Building photo.
 c—Console photo.
 d—Digest of detail of stoplist.
 h—History of old organ.
 m—Mechanism, pipework, or detail photo.
 p—Photo of case or auditorium.
 s—Stoplist.

• INDEX OF PERSONALS

• PROGRAM COLUMNS

Rey-letters hyphenated next after a composer's name indicate publisher. Instrumental music is listed with composer's name first, T.A.O. assumes no responsibility for spelling of unusual names. Recitals: **Indicates recitalist gave the builder credit on the printed program; if used after the title of a composition it indicates that a "solo-ist" praceded that work; if used afthe beginning of any line it marks the beginning service; also calendars. Services: any line it marks the beginning of any line it marks the beginning of any line it marks the beginning service; and line it marks the beginning services. Services: and line it marks the beginning services and line it marks the beginning services. The line of the line

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THE AMERICAN ORGANIST

September, 1946

Three of the Great: 1, St. Peter's

By PAUL SWARM

Who spent two war years basking in the music of New York City churches

AVING received military orders for Suez, Egypt, in July of 1945, almost anyone would be grateful to find himself in Rome on Christmas Eve. In most of Italy a church bell can be heard almost any hour of the day; and, of course, on the night before Christmas, it seemed that millions of bells rang out to proclaim the anniversary of the Messiah's birth.

It was a surprise to learn that there would be no midnight mass at St. Peter's. Under the circumstances, it was decided to visit the Church of St. Eusebius where the service was to be played by Luigi Renzi, first-organist of St. Peter's. Organ music of a festive nature was improvised by Mr. Renzi; one of his own masses (in F-minor, s-A, unpublished) was sung by a women's choir of fourteen voices.

Two Christmas Day services were scheduled for St. Peter's at 7:00 and 9:45 a.m. Choral works for the earlier service included "Vesperi del S. Natale" (Christmas Vespers) in G by Casali and "Responses for the Night of Christmas" by Francesco Moro-Basily. For the 9:45 mass, the choir sang "Te Deum" in E-flat by Francesco Anerio, "Mass for Three Voices" in A by Ernesto Boezi, and "Offertory" by Salvador Meluzzi

The choir of St. Peter's is known as the Choir of Julius 2, (the Pope in 1513) who founded the organization by setting aside the necessary funds. The budget provides for two male falsetto sopranos, two male falsetto altos, five tenors, and five basses. The falsetto singers act as guides for the ten choirboys, chosen from the Schola Cantorum of St. Salvatore in Lauro. Ernesto Boezi, conductor of the choir, does not actively participate in the services, due to his poor health, the choir actually being directed by one of the veteran singers. Luigi Renzi is the first-organist; the position of second-organist is vacant at present.

In peacetime, the choir of St. Peter's is augmented for festival services by the choral organizations of the other three major basilicas (churches of the Pope) in Rome—St. John in Lateran, Santa Maria Maggiore, and St. Paul's. This combined chorus of over one hundred singers forms the famous Sistine Choir. During the war, the choral music of the latter three basilicas was presented by only quartets and soloists instead of a mixed choir for each basilica numbering approximately twenty-five singers; thus, one might say that the Sistine Choir of world reputation has been non-existant for the last four years. It is hoped, of course, that this traditional chorus may again, in future years, reach the numerical size and musical standard of the past.

All vocal music used at St. Peter's must be officially ap-

The greatest Christian church in the world is St. Peter's Cathedral, Rome, where the music is of such secondary importance that judged by American standards it is found not good enough to measure up to the anticipated glories of this great church.

proved by the Pope. The present repertoire of the choir indicates use of music primarily written by composers actually affiliated with the Vatican at one time or another. Included are unpublished masses for s-A-T-B by S. Meluzzi 1813-1897, A. Meluzzi 1836-1905, and by F. Mattoni 1848-1922. Ernesto Boezi, present conductor of the choir, has written masses for three, four, and eight parts which are sung from manuscript. Wellknown masses of Remigio Renzi (1857-1938)—uncle of the present first-organist—include a service in fourpart in honor of St. Joseph, and another in eight-part, "Tu Es Petrus." Masses by contemporary composers sung in St. Peter's are "Regina Martyrum" and "Gratis Plena," by L. Refice, b.1885, both four-part, published by Pustet; "Cor Jesu" and "St. Cario," by A. Antonelli, b.1886, both three-part, published by Carrara; and "St. Nicolai" and "Santa Rita," by L. Renzi, b.1899, both four-part, the former published by Pustet, the latter in manuscript.

A favorite mass of Pius 12 is "Aurea-Luce" in eight-part by Raimondi, b.1786; this music is usually sung for the annual Feast of St. Peter's, June 29.

Luigi Renzi, forty-five years old, was appointed first-organist at St. Peter's to succeed his uncle Remigio Renzi (teacher of Pietro Yon) who died in 1938. Mr. Renzi carries an identification card signifying his position with the Vatican, which exempts him from military service.

Musical portions of the services at St. Peter's most interesting to me were the organ improvisations by Mr. Renzi; the entire mass was thus artistically unified by his extemporizing. This ability for keyboard composition is especially necessary in such a huge church where organ accompanied processionals and rituals vary from a few seconds to fifteen minutes.

In explaining his musical background, Renzi stated that he had a special interest in the polyphonic music of sixteenth-century composers—Palestrina, Anerio, Viadana, Lasso, Marenzio, Donati, Vecchi, and Animuccia. Much time was spent studying and practising plainsong themes as bases for improvised fugues. Books of Fenaroli, Raimondi, and Mattei also served as guides. Most of all, Renzi feels that he was helped and influenced by listening to the extemporizing and compositions of his uncle.

The organ used for the regular masses at St. Peter's is a



ROME: ST. PETER'S

The greatest of all Christian churches from a photograph secured by the
Author from a local photographer during the days of his
pilgrimage in Rome on his way to Egypt.

small two-manual. The two larger chapels in the Basilica have their own organs, small, of outmoded design, and in extremely poor condition.

The Cathedral organ, Op. 732 of Walcker's, is situated in the first arch on the north side of the nave; it was built in 1895.

Pedal: 16' Sub-Bass, Violin; 8' Violin.

Great, expressive: 16' Bourdon; 8' Principal, Flute, Viola da Gamba, Dulciana; 4' Octave, Rohrfloete; Fourniture.

Swell, unexpressive: 8' Violin Principal, Lieblichgedeckt, Aeoline, Voix Celeste; 4' Flauto Dolce. Expressive: 8' Solo Flute, Solo Gamba.

Couplers, by foot-levers: G-P. S-P. GS-P.

There are three full-organ combinations, by foot-levers: soft, loud, full.

Plans are being completed for a new four-manual of a hundred voices to be housed in three sections of the Basilica. The console and pipework for choral accompaniment will be installed in an elevatéd choirloft in the first arch on the north side of the nave. Another section will be placed in the first arch on the south side of the nave; and the third section, behind the altar.

The organ-playing of Luigi Renzi was of an extremely high type. His accompaniment of the choir was played from a figured bass and the volumes and registrations were in excellent taste. His improvisations, often based on plainsong themes, were outstanding in their originality and variety. Harmonies were distinctly modern, and yet there was sufficient form to give the listeners the satisfaction of feeling that musical ideas were being completed. Whether long or short, the extemporizations never seemed to be aimless wandering.

It must be said that the choral singing was appallingly bad. Surely one cannot question the authenticity of the plainsong or liturgical interpretation, but all other aspects of the chorus-work were extremely disappointing. The tone of the singers (especially of the boys) was harsh, strident, and unblended. It seemed unnecessary that choir members should have to constantly strain their eyes attempting to read music manuscripts—no, not for new music, but for almost all masses, some of them having been composed as far back as 1840. When the person directing the choir was asked the number of weekly rehearsals, the prompt reply was, "Rehearsals are not needed because all these singers are professional." It

appears that two or three rehearsals are conducted only for special services involving the combined choruses of the four basilicas in Rome. Lack of discipline in the choirloft was noticeable from loud talking, needless moving about, and lack of attention.

Have you heard of the Order of Divine Offices? This annual volume of over one hundred and fifty pages lists in advance all the masses of St. Peter's along with their orders of service for an entire calendar year. Most church musicians would certainly welcome such thorough planning on the part of clergymen.

After visiting St. Peter's, one can understand why the organists and choral conductors of two hundred years ago tended to go their separate musical ways. Creative musicians were bound to leave a field that refused to cultivate, and even scorned, musical progress past the standards of the sixteenth century.

It appears that music-training in Italy was "standardized" by the minister of public education in 1934. The piano student prepares for his fifth-year examinations by studying the Graded Studies of Clementi as well as the exercises and pieces by Bach, Mozart, and Beethoven. Having passed the fifth-year examinations, a pupil desiring to play the organ is taught from the methods of Bossi, Tebaldini, Raimondi, and Renner. The organ works of Bach, Mendelssohn, and Franck coupled with the composition of three-part counterpoint are the bases for the eighth-year examinations. Following this test, students are allowed more freedom in their study of plainsong, composition, and improvisation.

That Small-Organ Problem

By the Hon. EMERSON RICHARDS

Father of the modern type of classic design in true ensemble organs

T.A.O. is both temperate and understanding, consequently worth discussing. We agree that, numerically speaking, the \$5,000. organ of the 1920-1930 decade was the backbone of the organ business. Quite a few of the builders who have survived the war still like the small-organ field. I like the small organ because it offers the greater challenge to the designer and the artist organbuilder. But this does not invalidate what I have said about the passing of the \$5,000. organ.

When last August I proposed a scheme for a small organ costing in the neighborhood of \$8,000. the builders jumped all over the Editor for publishing these figures. They reasoned, or some of them did, that if I, an alleged authority, said the design could be built for that sum, they could not explain why they could not take the job at my figures. As things stood by the time the article was published they were partly right. Wages were moving upward so rapidly that several of the better builders thought my design was worth from \$9,500.

to \$10,000.—if they could get the materials to build it.

Last week (July 22) the New York Times noted that the price of meat was just about the same as in 1920 but that the average wage in 1920 was \$27. while now it was about \$48.50. And the 1920 week was 48 hours against 40 hours now. In 1938 I bought knotty pine sheathing for the bedrooms in my camp for \$35. per thousand feet. We are situated in the heart of the Maine lumber industry. Last week the same sawmill owner told me the same lumber would cost me \$100. And this kind of lumber will not do for organ work.

In general I do not agree with the Editor about discussing politics in T.A.O. but the present political-labor alliance resulting in an ever ascending spiral of wages has certainly put the churches in a financial straight-jacket from which there is no escape.

Mr. Perry admits that organ costs have just about doubled in the past four years. So his ten- to fifteen-stop organ of the 1930's is a \$10,000. organ now. And there is nothing much the organbuilder can do about it. The primary factor in increased cost is labor. In the 1930's the builders struggled against all the adversities of the now-forgotten depression. Some of them went broke. None of them made a profit. All dipped heavily into their surplus in order to keep their organizations together until the tide should turn. Then came the war and while other industries prospered the organ business was shut down entirely. Consequently the industry has not shown a profit for the past ten years. The result is that many builders have disappeared, comparatively few have survived. Unless the survivors watch their finances carefully and make every organ pay its own way, they cannot hope to continue very long.

Then there are certain fixed cost-factors that always have made the small organ a difficult problem. Increased labor costs of these items bite proportionally larger into limited funds. The costs of factory overhead, management, sales expenses, drafting, console, blower, erection, etc. are just about the same for a five-stop organ as for a fifteen-stop job. The organist-designer rarely thinks of these factors but the organ-builder has to if he is to stay in business.

Now for Mr. Perry's organs in the light of present-day costs. Using exactly the same cost figures used for my August 1945 design (and there have been big advances in wages since then) I figure that Mr. Perry's first design would cost \$8,090.50, the second \$8,948. To this must be added that 10% tax for the Boys down in Washington. Possibly Mr. Perry has some builder who said he would build these organs for about \$5,000. but in view of my most recent experiences and the bitter resentment of the associated organbuilders to my former estimates (on the ground that they were too low) I do not believe he can keep within the \$5,000. range.

Mechanically, this design involves the use of a duplexed chest which is necessarily more costly and not nearly so reliable as a straight chest. The cost of duplexing would vary. Only one builder uses the tube system. Others would employ a double primary and still others would use a straight electric action. But whatever the system, the fact remains that proportionally more money goes into mechanics and less into pipes. The something-for-nothing delusion dies hard. But let me repeat, you can get only what you pay for in organs as in any other commodity. And no matter how you count the results, there are only eight or nine voices in Mr. Perry's designs. There are thirteen in the smallest of mine.

With the limited voices at his command Mr. Perry has chosen his tonal forces very well; I certainly will not quarrel with his selections. But that slim-scaled Diapason does seem lonely as the only voice on the Great.

Then there is the matter of enclosure. We, who oppose confining the chorus voices in a box, do not do so from highbrow motives. Only those who have sweated over the voicing of a set of pipes and have succeeded in producing a beautiful tone can know the heartbreak and bitter disappointment when all their care and skill are ruthlessly throttled by a wooden box. The Diapasons, the distinctive feature of any organ, suffer a reduction, of at least one-third of their power and one-half their quality by enclosure. I have had too many experiences with the same ranks in and out of swellboxes not to know beyond all argument that this is so. No amount of so-called flexibility can compensate for such loss of vitality when a good, even though small, chorus is enclosed.

I agree with Mr. Perry that the primary purpose of the organ is to serve the church service. And when I speak of organ literature, that is what I mean. This implies something more than choir- and hymn-accompaniments. All the organ music should be a part of the service. Better no organ at all than one that does not measure up to this test.

What then is the church to do? Mr. Perry seems to put the

burden on the organbuilder. Build a \$5,000. organ or surrender to the electronic vulgarity. I do not agree. The real solution rests with the church. The sinners must realize that the cost of salvation has gone up. Digging for a half-dollar instead of the good old quarter might help. More foldingmoney on the collection-plate is the real answer. Of course if the people who attend church really believed in Christianity there would be no problem. As it is, coal that used to cost \$7.50 a ton is now priced by Mr. Lewis at \$16.00—and no souls are saved in a cold church. We have money to feed the whole world but not the preacher's kids. Wealthy donors have been taxed out of existence.

Perhaps another solution might be consolidation. Every town has a number of weak churches that should be combined into one strong church that could afford a sufficient organ and give the organist a decent salary.

No, the organbuilders are not magicians. They cannot pull \$5,000. organs out of ten-dollar hats. And if the Brothers and Sisters don't want to go out and dig, they can always write to Mrs. Roosevelt.

That Small-Organ Problem

*As the discussions refer to church organs, may I remind you that some centuries ago I made research into the use of the 8' octave on the manuals, and mathematics showed that the notes in that octave were musicated in only about 2% of the total notes written & played. Apart from the Diapason, which would be used to fence in the rest of the stuff, the other pipes in the 8' octave might well be ditched into a common bass, one bass for each manual.

Many of us old-timers played tenor-C organs and found them adequate for small-church use. True, we had little else; but we drove the congregation out at the end of the service as fast as any present-day key-pusher with two feet on the pedals and 8' inside the instrument.



THE HAMMOND MUSEUM
in Gloucester, Mass., in which Jahn Hays Hammond Jr. has built a 4-134 organ
presented to padi-admission audiences in formal recitals through
the season; visible pipewark is purely ornamental.

Salaries in Three Cities

By LeROY V. BRANT, M.Mus.

Director of the Institute of Music, San Jose, Calif.

EN thousand organists in ten thousand churches in this (still) fair land of ours played on Easter Day "Jesus Christ is risen today," making mighty music to celebrate the resurrection of the Savior of the World.' Although these ten thousand organists are probably the poorest-paid of any professionals in the land, they still, for the most part, played with all their skill, with all the artistry God had given them, because they love beauty-perhaps because they love God.

The salaries they receive are, in most cases, so small they could not exist on them; hence they must eke out a livelihood

in a score of different ways.

For those interested in the fate of the church organist I made a survey of salaries and indulged in some comparisons. The results are startling. The street-sweeper receives an aver-

age of 35¢ an hour more than does an organist.

Having given up my church-organ playing I have no personal axes to grind. But I know that one of the most skilful organists in Santa Clara County, California, works for less than 20¢ an hour. To me, that is a personal injustice which should be made known to all you who celebrated in music this past Easter Day.

In building the statistics which follow, I have taken active members of the A.G.O. in three California cities. Here are the figures, beginning with organists who are also choirmasters, the first figure being the organist's salary, the second

the minister's:

\$ 780.00 — 500.00 (minister not on full-time basis)

720.00 — 3200.00 (plus manse) 420.00 — 2500.00 (plus manse)

420.00 - 2300.00 (plus manse)

240.00 — 2600.00 (plus manse) 100.00 — 1000.00*

The following only play the organ:

600.00 — 4300.00 (plus manse) 600.00 — 900.00 (minister not on full-time basis) 480.00 — 4500.00 (plus manse and automobile)

480.00 — 3840.00 (plus manse)

420.00 — 3000.00 360.00 - 1000:00*

300.00 --- 3600.00 300.00 — 3000.00 (plus manse and automobile)

240.00 — 2400.00 (plus manse)

240.00 - 2400.00240.00 - 1000.00*

*Catholic clergy receive basic salary of \$1000.00 plus room, board, etc. etc.

Average time spent at his job by a reasonably conscientious organist breaks down as follows, calculating organists as having two services weekly, though some do not (yet they are on call for a second service at the desire of the minister

or church authorities):

Sunday services, 4.25 hours; rehearsals, 2.5 hours; private practise, 3 hours; additional rehearsals or services, 1 hour; selecting music, etc., 1 hour; conference with minister or choirmaster, 0.5 hour. Total: 12.25 hours. If this weekly time seems large, I can report that on one occasion I had to look through some 500 anthems to find five I needed for a special purpose.

In preparing the following tabulation I have counted the manse at \$60.00 a month and board at \$40.00—surely modest figures. I have not included in the clergymen's average the

two churches not employing full-time clergy. \$3434.66 Average salary of clergyman; 408.23 Average salary of organist.

From this it appears that the average organist in these three cities receives 11.8% of the salary of the average minister. Ministers' salaries are notoriously low, on the average. What of the organists' salaries?

Here are a few startling figures on the pay-scales of certain trades or crafts as compared with the organist's:

\$3.00 Musicians' Union hourly scale;

1.56 Barbers' hourly wage;1.50 Auto mechanic's hourly wage; .97 Street-sweeper's hourly wage;

.62 Organist's average hourly pay (62.3¢). The trade figures were secured in April 1946 from the city engineer's office for the musicians' union, barbers, and auto

mechanics.

What to do? The Christian church is founded (in theory) on the teachings of Jesus. Jesus said:

The laborer is worthy of his hire." And again:

"Whatsoever ye would that men should do unto you, do ye also unto them."

These sayings would appear so plain that even a child could understand them.

Deagan's Navy Certificate
Awarded J. C. Deagan Inc., Dec. 10, 1945, by Naval Ordnance Bureau

· America's most distinguished manufacturer of Chimes and other organ percussion instruments, as well as similar instruments for the orchestra, tuning-forks for musical as well as for scientific purposes, cooperated with the army in the first worldwar and thereby won honorable citation, and now has similar recognition from the naval bureau of ordnance "in appreciation of distinguished service to naval ordnance development," in worldwar 2. This time the recognition extends not only to the company but, quoting, to:

"H. J. Schluter, Roy Eichberger, and Clarence Gercken for ideas and services pertaining to development, engineering,

and production;

"Claude Lofink for exceptional service in procuring scarce and sorely needed materials & supplies; and to

"P. K. Neuses for outstanding service as arbitrator and co-

ordinator of the entire project."

In addition, this recognition by the navy included "lapel emblems to be worn by all members of the Deagan organization."



THE HAMMOND MUSEUM
This drawbridge entrance to the castle is but one indication of the way the old-world atmosphere has been preserved; the Museum, on Hesperus Avenue, Gloucester, Mass., is closed Sundays & Holidays.

GLOUCESTER, MASS. HAMMOND MUSEUM

Product of many factories In process several decades

Stoplist as of July 1, 1946 Designer and owner, John Hays Hammond, Jr.

Data in cooperation with Mr. Hammond's secretary and organ-maintenance man.

No borrows, entirely straight.

V-129. R-153. S-134. B-0. P-9310.

PEDAL: V-29. R-33. S-29.

Tibia Profunda 5" 32w 32

Diapason-1 6" 32w 16 Diapason-2 6" 32m Diapason-3 7" 32w Bourdon 7" 32w

Bourdon Baroque 4" 32w Tibia Profunda 4" 32w Violone 4" 32w Contra-Viol 4" 32m

Gemshorn 6" 32m

10 2/3 Quint 6" 32m Principal 6" 32m Octave 6" 32m Flute 4" 32w Flute-1 6" 32w Flute-2 7" 32w

Gemshorn 6" 32m Gemshorn 6" 32m 5 1/3

Flute 6" 32w Ш Mixture 6" 96m

Mixture 6" 96m III Contrafagotto 12" 32mr 32

Trombone 20" 32mr 16 Trombone 6" 32mr

Contrafagotto 12" 32mr Tromba 20" 32mr
Tuba 6" 32mr
Contrafagotto 20" 32mr 8

Contrafagotto 12" 32mr 4

GREAT 6": V-22. R-30. S-22. EXPRESSIVE; all pipes of metal.

16

Diapason 73 Diapason-1 73 8 Diapason-2 73 Diapason-3 7" 73 Diapason-4 7" 73 Bourdon 7" 73 Principal Flute 7" 73 Gamba 7" 73 Gamba Celeste 7" 61

Gemshorn 7" 73 Dulciana 7" 73 Unda Maris 7" 61

5 1/3 Quint 73 Principal 73 Octave 73

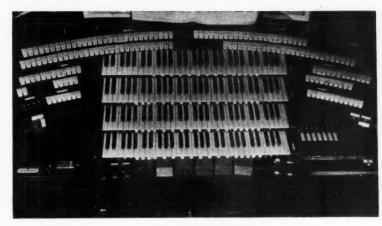
Flute h 61 Twelfth 61 2 2/3 Fifteenth 61 2

8

Ш Cymbal 3" 183 Fourniture 3" 244
Full Mixture 3" 244 IV IV

Cornopean 7" 73 SWELL 6": V-25. R-31. S-25.

Gamba 73m 16 Diapason 73m Stopped Flute 73w



MR. HAMMOND'S CONSOLE

Evidences of the inventive mind are apparent in the gadgets left & right of bottom keyboard, some not applicable to general organbuilding but only to experiments Mr. Hammond wanted to try.

Melodia 73w Flauto Dolce 73m Flute Celeste 73m Viola 73m Gamba 73m Gamba Celeste 61m Salicional 73m Voix Celeste 73m Viole d'Orchestre 73m Viole Celeste 73m Dulciana 73m Unda Maris 61m Dulcet 2r 122m Flute h 73m Violina 73m

4 2 2/3 Nasard 61m 2 Fifteenth 61m 1 3/5 Tierce 61m Septieme 61m 1 1/7 VI Plein-Jeu 366m

8 Trumpet 73mr Oboe 73mr Tremulant

CHOIR 6": V-9. R-9. S-14.

Diapason 73m Tibia 73w Concert Flute 73w Melodia 73w

4 Octave 73m Gemshorn 73m Piccolo 61m 2

Tuba 73mr 16 English Horn 73mr 8

16 Piano 8 Piano 73 Harp Celesta 61 Chimes 25

Piano Tremulant

SOLO 6": V-17. R-20. S-17. EXPRESSIVE

Flauto Mirabilis 73w Erzaehler 73m Kleinerzaehler 73m K. Celeste 73m Gamba 73m Gamba Celeste 73m Orchestral Flute 73m IV Cornet 244m

Bassoon 73mr Tuba 10" 73mr 16 8

French Horn 10" 73mr Corno di Bassetto 73mr Orchestral Oboe 73mr Cor d'Amour 73mr Cor Anglais 73mr Clarinet 73mr Heckelphon 73mr Tremulant

BAROQUE ANCILLARY:

V-20. R-23. S-20. EXPRESSIVE .

8 Cor de Nuit 61m Nachthorn 61m 4

2 2/3 Nasard 61m Blockfloete 61m 2 1 3/5 Tierce 61m

1 1/3 Larigot 61m In the stoplist this is given as "Baroque (Mixture) Single Unit Stop, Exp.," which Mr. Hammond's longsuffering secretary patiently explains thus: "Baroque Mixture has a single expression to each stop. This is one of Mr. Hammond's patents. Each of these six stops has a separate control. There are six tablets to control each one."

UNEXPRESSIVE

16 Deep Flute 73w Diapason 73m Flute 73w String f 73m Vibrato String f 73m String mf 73w String pp 73m Vibrato String pp 73m

High Flute 73m 4 Flautino 73m

Mixture String p 278m IV 8

Trumpet 73mr Oboe 73mr Vox Humana 73mr Tremulant

The Baroque Organ is playable from any manual by means of onoroff pistons.



JOHN HAYS HAMMOND JR.
scientist & inventor who built himself a great orgaafter sufficient experiment in electronics to
prove to himself that the organ can not
thus be successfully imitated.

REED CHORUS ANCILLARY: 20" Wind. V-7. R-7. S-7. UNEXPRESSIVE

8 Stentorphone 73mr
Tuba Sonora 73mr
Trumpet-1 73mr
Trumpet-2 73mr
French Trumpet 73mr
4 Stentorphone 73mr

Clarion 73mr
This division can be played from any manual by means of onoroffs, one for each.

COUPLERS 46:

Ped.: G-8-4. S-8-4. C-8-4. L-8-4 B-16-8-4. R-8-4.

Gt.: G-16-8-4. S-16-8-4. C-16-8-4.

L-16-8-4. B. R. Sw.: S-16-8-4. B. R.

Ch.: S-16-8-4. C-16-8-4. B. R. Solo (L): S. L-16-8-4. B. R.

B and R mean Baroque and Reed-Chorus Organs.

Cresecndos 6: G. S. C. Solo. Register. Master-Shoe.

Combons 52: P-5. G-8. S-8. C-8. L-8. Tutti-15.

Pedal combons are optionally operated from manual combons of like number by an onoroff.

Reversibles 6: G-P. S-P. C-P. L-P. B-P. Full-Organ.

Blower: 25 h.p. Orgoblo. G-E motor, with 12-volt generator, 50 cycles; high-pressure booster, 5 h.p., 1740 r.p.m., giving 35" wind.

That unexpected & almost useless 16' Baroque-to-Pedal coupler was an experiment; it is not now hooked up. We mention it so the reader will know it is not a typographical error.

There are other experimental devices in the instrument too, as a study of the console photo shows, but an elucidation is impossible for the present. Pipework is housed in an 85' high tower, with tone openings into a room 100' long, 25' wide, 60' high. Mr. Hammond first experimented with electrotone methods, back in 1914, but

"I was early convinced of the impracticability of trying to create true organ tone with mechanisms producing artificial harmonics True organ tone must come from pipes in the classical arrangement that two thousand years of organbuilding have given us."

Around 1920 Mr. Hammond started to build or assemble the present instrument; by that time he had concluded "that in order to produce the purely musical effects which the organ can produce, the amount of electrical equipment involved [in electronic imitations] would be so tremendous that the system tisself would become impracticable A system of artificial harmonics by no means equals or duplicates the beautiful tone produced by blown pipes."

Mr. Hammond is among those who realize the unlimited possibilities of the organ; one of his developments is a system of playing the organ by "nine synchronously moving perforated rolls which could carry a complete orchestral score . . . A thing which is not generally known also is the fact that the organ itself is richer than the orchestra in its tonal color."

Pipework came from Dennison, Ernest Skinner, Edwin Welte, with the Choir Organ made "largely of pipes from old churches"; G. Donald Harrison did the low-pressure mixtures.

Victor recordings are available, made by the late Joseph Bonnet.

Pipework is housed in the tower and speaks into the auditorium through an opening behind curtains; pipes shown in the cases are dummies, with no organ behind them at all.

"Curiously, the Museum is still the home of John Hays Hammond, Jr., who built and furnished it with the splendor of the middle ages . . . Romanesque arches, rayonnant windows, Byzantine and Gothic sculpture live here together. The great dimly-lit hall, out of the 14th century, is patterned after the transept of the Cathedral of St. Nazaire, Carcassone, France, and contains an exquisite reproduction of the rose window of Reims Cathedral The gold organscreen is from the Cathedral at Luebeck

"The great hall opens out to the castle courtyard of 15th-century French vintage A major attraction here is the sea-green goldfish pool, deep enough for diving. In times of drought, tropical rainstorms can be turned on from the skylight roof to drench the ferns and palms which surround marble statuary. . . .

"Like any self-respecting castle, the



HAMMOND MUSEUM at Gloucester, Mass.; organ is in the tower not too clearly visible at the left rear.

Hammond installation has a drawbridge, iron entrance-doors, and a tower reached by an intriguing circular staircase."

Admission to the Museum (closed Sundays and holidays) is 75¢, with guided tours regularly conducted.

S. Lewis Elmer

• in behalf of the Guild has knocked Eleanor's record into the discard; he went to California and "practically covered the state, mostly by flying," with seven flights to his credit and some new Guild chapters formed.

Dear Sir, Hal

Quincy Porter

• has been appointed professor of music theory in the Yale School of Music. He was born in New Haven, son of Frank C. Porter on the Yale Divinity School faculty from 1891 to 1927, earned his B.A. in Yale in 1919, Mus.Bac. in 1921. He studied composition with Horatio Parker, Vincent d'Indy, Ernest Bloch. In 1923 he taught in Cleveland Institute of Music, headed the theory department in 1925, left in 1928 on a Guggenheim Fellowship to Paris; taught in Vassar College from 1932; in 1938 became dean of New England Conservatory, was promoted to director in 1942. For six years he was violinist in the Ribaupierre Quarter. In 1944 the University of Rochester gave. him the Mus.Doc.

Two-Faced Laws

If any corporation in America were to announce the expenditure of its money to elector defeat any candidate for public office, the attorney general and the courts in Washington would act with superlative speed. The railroad labor-union announced it would spend millions to defeat a candidate for reelection—and the attorney general and the courts in Washington did nothing about it. Incidentally, if any labor-union decides to vote against Harry Truman or any other public servant, you & I will promptly vote for him, won't we?

To My Patrons

THIS month I celebrate my 25th anniversary as promoter of virtuoso organists and organ concerts. A quarter of a century is a long period, but as I go over hundreds of accumulated memories it does not

seem long at all.

It all started in Montreal, Canada, and my first ventures were with Bonnet and Dupre. It is most fitting that on my 25th anniversary I should be privileged to bring back again to the United States and Canada that great master and friend, Marcel Dupre, with whom I have had such close association all these years, I could hardly wish for a happier circumstance at this time.

During the first years I worked together with Dr. Alexander Russell. It was all very pleasant and I record now how I value my association with this eminent gentleman and musician, and the affection and respect I hold for him.

It is impossible in a short message like this to adequately review twenty-five years of such labor. Some day I may do it, but for the present I cannot stop to review the past when so much remains to be done for the cause of the

organ in the present and immediate future.

It is refreshing to me, and may be of help and encouragement to those of the younger generation of organists who are following bravely and deservedly in the footsteps of the great masters of the past and present, to take a look at the old record while catching a breath for the new.

In that first year I introduced Bonnet to Canada through a series of four historical recitals, in the Church of St. Andrew & St. Paul, Montreal, these were followed by recitals in some twenty Quebec and Ontario cities and later in the entire United States. Bonnet made his last transcontinental tour under my management in 1939-40, playing almost one hundred recitals in these two years.

My most important venture, during my early career, was the presentation of Dupre in his ten complete-Bach recitals in October 1923, in that same Church of St. Andrew & St. Paul, Montreal. Dupre had given these in the Paris Conservatoire three years earlier with spectacular success. I believe this was the first time complete-Bach had been done on this side of the Atlantic. Marcel Dupre has given hundreds of concerts in North America since then and this month starts his seventh transcontinental tour under my management, solidly booked long before he landed in New York.

Dr. Charles Courboin, eminent virtuoso now organist of St. Patrick's Cathedral, New York, came under my management in these early years and we have worked happily together ever since. His great human qualities and his masterly interpretations have endeared him to millions.

Dr. Palmer Christian, great artist and rightly celebrated pedagogue who has made organ history in the University of Michigan, also joined my banner early and our long association has given me pride and personal satisfaction.

My next importation from Europe was dear old Alfred Hollins of Edinburgh, whose tour I booked in cooperation with Dr. Russell. He played 76 concerts, going to the far corners of the States and Canada. I had many pleasant experiences with this eminent Scotchman—who suspected a trick when, on opening a New York bank account, he was handed a checkbook and not charged for it.

Later I brought J. D. Cunningham of Birmingham Town Hall, and he made a highly successful transcontinental tour. Then Louis Vierne of Notre Dame, Paris, made a coast-to-coast tour, 58 concerts in the States and Canada, playing to the thousands so eager to hear him in his own compositions.

After Fernando Germani of Italy had been introduced to America in a series of recitals arranged by Dr. Russell at Wanamaker's, I undertook his transcontinental tours through the States and Canada. Germani amazed his listeners by extraordinarily clean-cut technic and virtuosity, precise pedal technic, and scholarly interpretations.

I introduced to America and Canada, Gunther Ramin of the Thomas Church (Leipzig) and Leipzig Conservatory. One of the greatest living virtuosos, he made two transcontinental tours and impressed our public as a giant by his conceptions and interpretations. Those who heard him play Reger's Passacaglia & Fugue on Bach will never

forget it.

In 1938 I booked Andre Marchal, then of St. Germain des Pres, now of St. Eustache (appointed after Bonnet's death). He had previously given a Bach series in the Cleveland Museum of Art, arranged by Arthur Quimby, its curator of music. Marchal impressed his public by profound musicianship, great command of the organ, and broad interpretative powers.

In 1939 I arranged a limited introductory tour for Fritz Heitmann, organist of the Berlin Dome, worldwar 2 canceled a tour planned for Walter Kraft, remarkable vir-

tuoso and organist of Marienkirche, Luebeck.

In 1932 I booked a limited tour for John Connell, conductor, music director, and municipal organist of Johannesburg, South Africa. That year began with a brief tour by Karg-Elert, brought here by the demands of innumerable friends who wanted to hear this great composer. Both Lynnwood Farnam and Pietro Yon made their last transcontinental tours under my management. In 1937 Susi Hock who first gained fame in Vienna made a sixweeks tour under my banner. And my most recent artist, new to America, was Flor Peeters who made his tour in the spring of the present year.

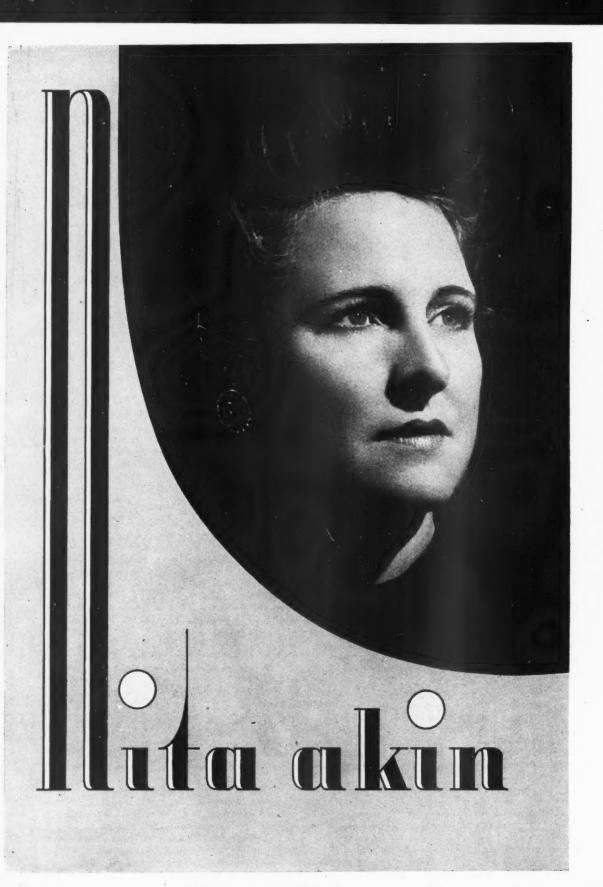
My special endeavors in behalf of the younger generation of American organists began some fifteen years ago and to date has included this galaxy: Nita Akin, Walter Baker, E. Power Biggs, Paul Callaway, Winslow Cheney, Palmer Christian (previously mentioned), Claire Coci, David Craighead, Catharine Crozier, Robert Elmore, Virgil Fox, Hugh Giles, Charlotte Lockwood, Alexander McCurdy, Bernard Piche, Arthur Poister, Hugh Porter, Richard Ross, Alexander Schreiner, Clarence Watters, and Carl

Weinrich.

Many of these have now reached the pinnacle of fame and are recognized as the organ masters of this day, if I have been of help in bringing this about, I am grateful for the opportunity. Others are now building their reputations and I am only too eager to help all these who have put their trust in me.

I believe we are on the threshhold of major developments in the organ profession. Raising the importance of the organ as a concert instrument has bettered the lot of the individual organist-church, virtuoso, pedagogue. Now the time is ripe for concerted effort all along the line, to consolidate the gains already made and press on into new communities. Too long the organ profession has been denied its place beside the other musical professions. Since we must fight for our rights, let's fight, fight cleanly and fairly, but fight just the same and all together until the organist gets his rightful recognition. Nobody will do it for us, we must do it for ourselves. As for myself, I am serving in the special branch of concerts although my interest goes much beyond the mere booking of organ recitals. Nothing would give me greater joy and satisfaction, in this 25th year of my service to the organ, than to be able to say a year hence: "1946 broke every booking record."

-BERNARD R. LaBERGE



Touring the Eastern States, Spring 1947

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Evening Telegram

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The American Organist

American Organisa

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MONTREAL

The Diapason

". the colossal scope of Baker's recital was an achievement almost beyond belief"

SAN JOSE

"... in the matter of color-ful registration he was mas-ter of them all"

RICHMOND, VA.

". massive power, relieved by music of a quieter type, always done with beauty and fine shading, never relaps-ing into sentimentality"

TORONTO

Daily Star

"... a prodigious maestro of imaginative technique"

HARTFORD

Times

"not only completely master of his instrument, but a sensitive interpreter of its myriad elements . . . he is a compelling interpreter"

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"... extraordinary command musical nuances"



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LOS ANGELES: "... again demonstrated his truly magnificent ability as a performer ... gives as attractive programs as any artist in any field now before the public."—Pacific Coast Musician.

OAKLAND: "Thank you for sending David Craighead to us. His recital at St. Paul's, Oakland, was a huge success."—Rev. Calvin Barkow.

SAN JOSE: "Young Virtuoso's Organ Recital Proves Giant Nature of his Art"—Headline. "A young musical giant painted a gigantic tonal canvas at Trinity Church last night when 21-year-old David Craighead . . . presented his first concert in San Jose. A filled church heard one of the greatest concerts ever given in San Jose."—LeRoy V. Brant in the San Jose Mercury Herald.

PORTLAND, ORE.: "... a real virtuoso with masterly command of his instrument's resources ... He was recalled by insistent applause for two encores.—Susie Aubrey Smith in the Oregon Daily Journal. "Organ Recital Musical Joy"—Headline, The Oregonian.



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"transcendent understanding"
"playing expressive"
"musical beauty which proclaims the artist"
"rare ability to project the composer's word or meaning"

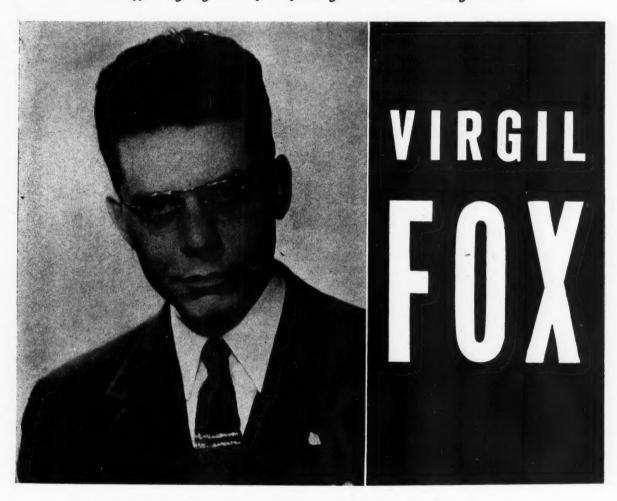
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"There were moments of great musical beauty, and these
were built up into something even above that by the orchestral qualities of the organ played so marvelously by Mr.
Giles."

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"Mr. Giles was temperamental in the best sense; he felt his music to the bottom of his heart, but he didn't seem to be caring for a darned thing in the whole world other than just playing that music in all its grandness, pathos, or beauty."

WORCESTER (Mass.)—Telegram
"Mr. Giles' playing last night left no doubt in the minds of
the critical that his equipment is abundant and his musicianship unquestionable."

TOLEDO-Blade

"His performance of Franck's 'Choral No. 2 in B Minor' brilliantly illustrated his mastery of hand coordination on different keyboards with a complicated pedal accompaniment."

THE DIAPASON
"A veritable triumph of color contrast, lithesome nuance and sympathetic feeling for melodic line."

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"Mr. McCurdy proved himself a brilliant executant, one who possesses obviously a keen sense of the beauties of the instrument, its wealth of colors and its resources for the construction of dynamic effects and the opportunity it affords for the building up of great musical structures."—THOMAS ARCHER, Montreal Gazette.



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"Many veterans of the console would have envied his success last night."

MONTREAL (Le Canada)

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RICHARD ROSS

ORGANIST & CHOIR DIRECTOR, BROWN MEMORIAL PRESBYTERIAN CHURCH, BALTIMORE FACULTY - PEABODY CONSERVATORY OF MUSIC - BALTIMORE



IN THIS SILVER JUBILEE YEAR OF MY CAREER AS ORGAN IMPRESSARIO, IT SEEMS OF PARTICULAR SIGNIFICANCE THAT I ADD TO THE LONG LIST OF ORGAN NOTABLES WHO HAVE TOURED UNDER MY MANAGEMENT THE NAME OF THIS BRILLIANT ARTIST, RICHARD ROSS.

-BERNARD R. LA BERGE

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"There is the same feeling for structure that there was in the playing of Rachmaninoff."

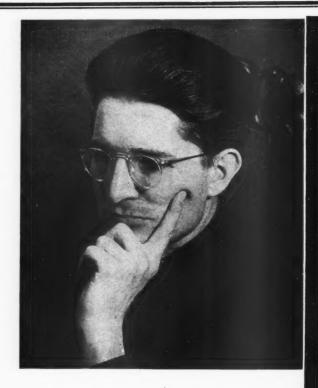
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"His style is clear-cut, and infused with tremendous rhythmic vitality, which makes any program of his an exciting experience."

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EDITORIAL COMMENTS

REVIEWS

In which the members of the profession and industry speak for themselves through the record of their actions and thus provide food for thought on topics of current importance to the world of the organ.

Bernard R. LaBerge

OBODY has ever done so much for the organ world as Mr. Bernard R. LaBerge. He found it covered with cobwebs behind the sexton's broom in an unused corner of the church twenty-five years ago with nobody listening to it; he dusted it off, put some recitalists to practising, and two months ago Chicago University Chapel had literally thousands who wanted to but couldn't get in to hear a LaBerge concert organist play a set of five of the stiffest

organ programs ever offered the public.

Twenty-five years ago a concert organist was a guy who took off his vestments, combed his hair, put his music on the rack, and plodded through a program with ministerial prayers before and after. Today he's a chap who leaves his music at home, doesn't wear vestments but evening clothes, bows gracefully, and proceeds to handle a console just as expertly as Paderewski did the piano or Paganini the violin. Exaggerated? Not much; possibly a little. But did you hear Clarence Watters do the Widor Scherzo in St. Bartholomew's? or Claire Coci d'Antalffy's Drifting Clouds in West Point Cadet Chapel? If you didn't, possibly you don't know what I'm talking about. So far no artist is always at his peak; I've heard Paderewski when it was ordinary too.

But broadly speaking, Mr. LaBerge found an almost non-existent organ-recital field, for at best it was one in which but a few were struggling for paid engagements when & where they could find them, and finding them only rarely. There were concert managers in those days, but if they worked efficiently they wouldn't take the organist, and if they took the organist they wouldn't work for him. There must be something wrong with Mr. LaBerge for he not only takes the organist, he works darned hard for him, and successfully too. February 1946 T.A.O. lists twenty-seven engagements booked for that totally-American pair, the McCurdys; this issue lists sixty-seven engagements for Europe's most spectacular organist. And don't be silly enough to say Mr. LaBerge does more for a foreigner than he does for an American; it's you, the Americans, who have dictated that you want to hear a foreigner in sixty-seven recitals, an American in only twentyseven. Blame yourself for-well, I'd call it bad taste.

But maybe I'm guilty of bad taste myself. Mr. Dupre gets here only every three years, as the past record averages, while Dr. & Mrs. McCurdy are here every year; divide sixty-seven by three and we get twenty-two. The McCurdys therefore had five more engagements than even the world's most spectacular organist got in a year. Maybe we Americans are not

Let's do a little research on Mr. LaBerge's past. Here are the composers he enabled Americans to see & hear, after we had all played their music so long:

Alfred Hollins, Englishman (Scotchman if you prefer) Sigfried Karg-Elert, German

Louis Vierne, Frenchman

And these, composers and players both, by fame: Joseph Bonnet, Frenchman

Marcel Dupre, Frenchman Flor Peeters, Belgian

Then these, known only as players:

John Connell, Englishman from South Africa

J. D. Cunningham, Englishman Fernando Germani, Italian Fritz Heitmann, German Susi Hock, Austrian Andre Marchal, Frenchman Gunther Ramin, German

These represent the cream of the crop from six countries: Austria, Belgium, England, France, Germany, Italy. Now without Mr. LaBerge, what chance would many of us have had to hear such a representative cross-section of the world's organ-playing? We must add another Belgian and another Italian,

Dr. Charles M. Courboin, Belgian

Pietro Yon, Italian

both of whom had been in America and made it their permanent home before Mr. LaBerge took them on, and though they were long ago Americanized, they none the less owe their musical natures not to America but to Belgium and Italy. And at their best you couldn't beat either of them for superb artistry the world over. I'm tempted to save space by merely saying there were or are twenty-two Americans who owe all or part of their fame to Mr. LaBerge, but that would make T.A.O. guilty of two-facedness; so here they are-Americans whose concerts have been or are managed by Mr. LaBerge:

Nita Akin Walter Baker E. Power Biggs Paul Callaway Winslow Cheney Palmer Christian Claire Coci David Craighead Catharine Crozier Robert Elmore Lynnwood Farnam Virgil Fox Hugh Giles Charlotte Lockwood Alexander McCurdy Bernard Piche Arthur Poister Hugh Porter Richard Ross Alexander Schreiner Clarence Watters Carl Weinrich

There we are. One of these has closed his console for the last time, several others have curtailed recital work because of other activities, one has gone under other management, but the rest of them combined probably play more recitals each season and get more hard cash for it than was ever thought

possible in the pre-LaBerge days.

Who is this man LaBerge? Above all else he's a hardworking businessman and no matter what he thinks of the other artists under his management—and they include such as Mischa Elman and Yella Pessl—the organ is still his first choice and favorite instrument. He doesn't play it. He's a French-Canadian, if my guess is right, who became an American because he could work harder south of the border. Temperamental, just like a musician. But one of the hardestworking executives I've ever known. And I suspect he'd rather book a big fat tour for an American-born organist than do anything else in the world. Now you tell me who has done more to put the American-born recitalist on the map than he has done. He is probably known personally in more American (States & Canada) cities than anyone else in the whole organ world, for he evidently uses most of his income to support the railroads. Fact is he's away right now as I write. If I were writing for the feeble-minded I'd have to point

If I were writing for the feeble-minded I'd have to point out in words of one syllable that Liszt raised the piano and Paganini the violin to tremendous popular acclaim and thereby made every pianist and every violinist more important in the eyes of the public. Precisely as auto-racing so vastly improved the automobile as a vehicle for public consumption. Gain city-wide fame for an organist and his recital, and you've pushed every organist in that city a peg higher in public esteem. If this keeps up, some day the organist will be rated higher than the janitor. Would you like that?

So we celebrate Mr. Bernard R. LaBerge on his twenty-fifth anniversary of the hardest work any man in the organ world ever undertook, or carried on with such success. I think the organists of every city in which they have an association, or branch of the Guild, should foster recitals by visiting recitalists instead of merely presenting their own local members. The visitor has a better chance of drawing a crowd, and if we of the organ profession will ask for entertaining instead of deadly dull programs, we can delight and win the better element of the public. I think any man who plays a pre-Bach or historical organ recital anywhere but in a conservatory or for members of the organ profession behind locked doors should be shot as a traitor to the cause. You can think exactly the opposite if you like; I'm only trying to say what I think.

Music is meant for the heart, not the mind; it's pleasure, not duty; richness, not boredom.

We dare never forget that our tastes in music literature are decades ahead of the public's, and plan our programs for them, not for ourselves.

The organ remains the grandest concert instrument of them all; only an orchestra can surpass it. And few communities can pay for an orchestra. Let's get behind Mr. LaBerge, or rather even push ahead of him in fostering more & more public presentations of the organ as a concert instrument. It's more rhythmic than even the piano or violin, more colorful than any medium the world over (unless we still want to exclude the orchestra, because the past generation of organists were afraid to use the color resources of the organ), grander even than the full orchestra, and more tender than even the most soothing of soprano voices.

The only thing wrong with the modern organ is the organist, and he's slowly creeping out of his shell. Some day he'll be the Musician of the Day, and Bernard R. LaBerge will be the man who did the most to make him that.—T.S.B.

Planning Your Service Programs

By LAUREN B. SYKES

Organist of the First Christian Church in Portland, Oregon

UNLESS the better churches in the larger communities do something in a modern way about their music, it is likely that they will dismally miss the bus. The reason? The average young person today has good music thrown at him from every angle—school, radio, theater, concert; he will not long be content to sit through a church service in which a mediocre organist and mediocre choir hand out mediocre music. He won't want to listen to it. He

won't want to take part in it. And he likely won't even want to go to church.

Clergymen are realizing that if there is to be a church of tomorrow they must hold their young people of today; and the answer in a large part is good music, not only taught through a series of graduated choirs but also through a music institute within the church. Voice, piano, organ, choir, instruments of the orchestra—all are subjects for such a church school of music to teach. Stooping to the tawdry and cheap, as so many churches do through lack of preparation, poor directing or teaching, is nothing short of sacrilege.

Several such schools are dotted throughout the country; only our woefully lacking present facilities prevent our having one in Portland's First Christian. We do however have three choirs and a paid quartet of soloists—the beginning of the ideal. Our music is all planned one year in advance so that the choristers realize they are taking part in a well-balanced and carefully-prepared activity.

As in most downtown large churches, it becomes necessary for the organist to develop his program with little regard to the minister's Sunday subject matter. In such a church as ours, the organist must develop a strong and comprehensive program that will stand by itself if need be. Right from the first note of the prelude, the congregation's thought is led in a carefully developed channel of planned music. If a member of the congregation is in receptive mood, the music itself may become a stimulating, driving force to go with him through the coming week.

If I want my choir to do Mendelssohn's "Hear my prayer," I select a Mendelssohn solo, such as "If with all your hearts" or "It is enough," to go into the same service. It is comparatively simple to select appropriate organ numbers from the six Sonatas or the Preludes & Fugues. And we have a program of splendid service music to which the man in the street can listen without its upsetting his musical equilibrium or the balance of the service in general. The minister can speak on any subject and all will blend harmoniously, since the music is of such a general neutral nature.

Two-thirds of our programs are of the modern school, but we never mix them up. I would not use a Bach choralprelude to open a service when Bingham's Bells of Riverside is to be the postlude. I do play Bells of Riverside as a postlude, but Clokey's Cathedral Prelude is used at the opening of that service. Likewise, with this pair of modern things I would not use Bach's "Jesu Joy of man's desiring" as the anthem, but might use Guion's "Prayer" or the Thomas "Beatitudes." With the "Jesu Joy of man's desiring" I would use organ pieces by Bach, Handel, or Mozart.

Far-fetched, you say? I don't think so. If our prelude is Franck's A-Minor Chorale, our congregation has to make no mental readjustment when the choir sings his "Psalm 150" or "Panis Angelicus." After the Franck prelude, just imagine (I can not) the choir's bursting forth with Martin Shaw's "With a voice of singing"! When we use the Shaw, I put it in its proper modern English setting, probably with organ music by Whitlock or Rowley.

Try correlating your music numbers for a few services and see what a sense of satisfaction you experience with choir, congregation, and, incidentally yourself.

Tying the service music together makes it possible for the organist to plan his music for many months or even a year ahead. My organ music titles are all typed on several hundred index cards, each card listing an unbeatable combination of prelude, offertory, and postlude. As I lay out my vocal music (chorus, quartet, solo) for the coming year, there is no mad scramble for a suitable prelude or postlude; my needs are all right there, filed conveniently on my card-index system.

All my service cards are in numerical order for reference and I have enough cards (prelude-offertory-postlude sets) so that I do not have to repeat too often. The system is crossindexed so that I can pick out any piece of organ music mark-



THE METHUEN ORGAN recently purchased by a newly-formed corporation for the sole purpose of preservation and use in public recitals. Photo by Ernest M. Skinner, one of America's great artists in tone.

ed with a red S (for Service, to distinguish it at a glance from Recital, Teaching, etc.) and tell by the identifying number what other service music is intended by my system to be used with it and when it was last used.

My advice to an organist inaugurating this system is to have enough service-sets so as to avoid too frequent repetition. Try taking the time necessary to get your organ library indexed and grouped in this manner, and the first thing you know, you will be right pleased with yourself for the increased interest your work gives you as you search for just the right number for the right spot. And your congregation will be rewarded too.

Methuen Memorial Music Hall Inc.

New corporation takes Boston Music Hall organ and will use it

• "A group of public-spirited citizens of Methuen, Mass., have formed a corporation" and have purchased the famous Boston Music Hall organ built by Walcker of Germany in 1863. "Idle for many years, it has been standing since 1909 in the hall built by the late Edward F. Searles in Methuen especially to house it. The corporation plans to present regular paid-admission organ recitals by outstanding artists."

Aeolian-Skinner is modernizing the organ and extending its resources, to plans made in conference by G. Donald Harrison, Arthur Howes, Carl Weinrich, Ernest White. "Plans call for reconditioning the present action and chests, which are of the electro-pneumatically activated slider & pallet type, a new console, revoicing and reregulating many of the voices, recasting the mixtures, and replacing some of the ranks by entirely new sets."

Concerning Searles Hall built to house the organ, the official announcement says: "There is probably no other instrument so benefited by the ideal conditions of its installation. All possible care was taken by Mr. Searles to insure the organ's maximum effectiveness. The Hall was built and rebuilt in order to provide exactly the right acoustical environment. Its walls of heavy masonry are doubled to insulate against outside noises and its interior surfaces are treated so as to enhance the organ's tone with ample reverberation and a minimum of distortion. Chests and pipes have been allotted such space and position as allow them the greatest freedom of speech and resonance and afford easy access for tuning. The interior of the Hall is decorated in the baroque manner to provide the right surroundings for the elaborately-carved organ case, in which some of the 32' Diapason pipes of pure burnished tin are included.

"Upon completion of this work, a series of recitals by outstanding organists from this country and abroad will be presented. There will be a special summer series of concerts, so that music lovers from other parts of the country spending their vacations in New England will have an opportunity to

hear this distinguished instrument."



While the Sun Shines By ROWLAND W. DUNHAM Associate Editor, Church Department

HESE are the days for musicians to make the best of a favorable rise in their market. Interest in music has assumed proportions beyond the wildest dreams of the oldest inhabitant. If Americans fail to take advantage of such a situation, both individually and in furtherance of our national resources, we shall merit no sympathy if it is not

turned to our advantage.

Concert performances continue to attract tremendous throngs despite the many fine programs of real music on the air. Manufacturers of phonograph recordings are unable to meet the demand for their product. Apparently a local manager needs only to announce that a certain artist will appear on a given date, to be certain of a near sell-out. To be sure, he usually tells prospective customers that this individual is the "most sensational," the "virtuoso extraordinary," or "famous on screen and in radio." It is not even required that the name be Russian, German, or French; a mere American, properly exploited, can now be fairly sure of a good andience

Economic and political considerations would normally have a bearing on such phenomena. While there is plenty of money to be spent, this angle does not seem to be the reason. People are simply anxious to listen to music firsthand where

they can see the celebrities.

Out here in the wilds of the Rocky Mountains, music is thriving as elsewhere. I know of no concert in Denver that failed to show big profits regardless of the sometimes in-flated fees of the performers. Iturbi was a complete sell-out, for example, with enough extra chairs on the stage to pay the fee. A string quartet series had a limit of only a few hundred tickets; these were all gone weeks before the first

At the University here we ran a series at about half Denver prices, with the best attractions, carefully selected. We lined up the dates with some trepidation, expecting to do well if we broke even. To our amazement (and almost consternation, for we were not giving the opportunity except for altruistic and educational reasons) the final report showed a profit of about two thousand dollars. My friend Alex Mc-Curdy tells me that only one place showed a loss in his recent tour; these dates were usually at churches where an admission

charge was prohibited.

Teachers of music are literally swamped with students. I have heard of no private teacher of music who had the sense to raise prices, that lost any appreciable number of clients by so doing. My College has had to limit enrolment to one hundred and fifty majors working towards a professional career. Last term we eliminated about twenty students entirely who showed little evidence of special musical talent. This past summer we expected a drop. The office of admissions predicted about eighty. Yet before the end of May there were over a hundred and fifty on our list and we were obliged to turn away prospective music students by the dozens. For the past year, students in other departments who desired to study voice or an instrument had to be refused in large numbers; our capacity for these people cannot be more than seventy. The president of the University is as reluctant as we to see this happen. Until we get our new quarters we are helpless. Even then it will be a problem of where to get enough faculty members.

Dr. McCurdy told me he had over a hundred organ students

last season (Westminster Choir College) requiring six teachers; four new organs were purchased. Our own organ students here have to be limited because of limited facilitiesonly one organ teacher and four practise organs. It is necessary for us to use organs in two local churches eight hours a day. A second teacher is already engaged. It may be that the Dean may have to take over some of the extra students next fall.

My friends tell me that piano and voice departments are crowded everywhere. Private teachers are refusing additional students. Wind instruments are favored by the young people because of the popular appeal of bands and high pressure of band leaders. Even violinists are becoming more plentiful. Only the cello appears still scarce. Only last February, George Wedge was lamenting the fact that there were only ten cello students at Juilliard—a new low.

With all this amazing increase in musical interest, both by listeners and actual performers and students, we must not ignore the possibilities for the American composer. To be sure, there is a larger proportion of native music being used in public and for teaching purposes. This proportion certainly should be increased. One of the great difficulties lies in the type of music which some of our composers insist upon writing. Mere dissonance and a sort of smart-alec cleverness characterize too much of it. Not that discords are necessarily irritating. But a composer must have something to say and must say it clearly and convincingly to expect more than the single performances our writers complain about. On the other hand many of us shy at a style that is new and an idiom that is strange. In no other country in the world is there so scant a demand for music from native composers. Is it not the proper time, therefore, for composers to be really sincere and for musicians to be more lenient, not to say patriotic?

Are we going to make this new interest in music a permanent part of our American way of life? Or are we going to muff it by losing our advantage, both financial and artistic, in a confusion paralleling our present economic chaos?-

R.W.D.

A Tip to Organ Salesmen

"I have not had much sympathy with the organbuilders in any financial difficulties they have had or may be having. It seems to me they have been rather slow in adopting up-to-date methods in business until recently. I feel the change has been forced on them by the Hammond infiltration and that it has

been to the good.

"I love to play (when I get the rare, eagerly-desired opportunity) and to hear, which I often do, the organ. With no apologies I own a Model-E Hammond and am enjoying it to the fullest extent. I probably would not own a Hammond had it not been for poor business follow-up on the part of an -. I was connected with a private school there and a few years ago I went to this builder to investigate seriously a new organ. I gave all necessary introductions, expressed my interest and desire to hear and try the organ with the intention of purchasing one if I was satisfied. I have never heard from that firm to this day.

"I was disgusted and turned my attention to the Hammond. There I got all the business and artistic attention necessary. I first bought a Model-B but was not satisfied and changed later to a Model-E. I do not have a church position. I am an executive and indulge in the study of music and the playing of the organ for my own and my wife's enjoyment. She is very patient and indulgent, and is kind enough to say she enjoys with me any progress noticeable when I am learning something new.'

Sorry, but don't ask; T.A.O. would violate a confidence if it gave the name or address of this subscriber. He does the organ industry a favor in thus telling how and why it lost a

Raising Money for a New Organ

As done by GORDON E. YOUNG'S church

The First Presbyterian, Lancaster, Pennsylvania

WHEN Gordon E. Young became organist of the Lancaster First Presbyterian in 1944 he found himself working for a church that knew how to do things. The organ was 32 years old, a 3m 40-stop installed in 1912; he had an adult chorus of 50 and children's choir of 50; the war was still going strong. When the war finally ended, the campaign for a larger and better organ was on. And such a campaign T.A.O. has never seen. Though it was first mentioned in June 1946 T.A.O., the entire plan is recorded here, beginning with a repetition of the June item.

The campaign began with the distribution of a printed letter, dated April 12, 1946, and signed by five men comprising the "Committee acting jointly by authority of the Session and the Trustees." That letter:

FIRST PRESBYTERIAN

ST IAMES EPISCOPAL

FIRST PRESBYTERIAN

ST. PAUL'S EVANGELICAL & REFORMED

"In our world of the past five years there has been time for little else but hard work and great sacrifice. The sadness, pain and ugliness of war have left us hungry for the beauty and joy that is such an important part of every normal human existence.

"Spiritual uplift is needed today as never before—the call

for it, greater than at any time in our history.

"People everywhere are turning to the church for fulfilment of this need. Our own First Presbyterian Church must prepare to answer this call.

Glance at These Charts Shows Our Need SIZE OF CHURCH MEMBERSHIP

TRINITY LUTHERAN	-
COVENANT UNITED BRETHREN	
FIRST METHODIST	
OTTERBEIN UNITED BRETHREN	
FIRST REFORMED	
ST. JAMES EPISCOPAL	
ST. JOHN'S LUTHERAN	
	500 600 700 800 900 1000 1100 1200 1300 1400 1500 160
AGE OF	ORGAN
ST. JOHN'S LUTHERAN	-
FIRST REFORMED	
FIRST METHODIST	
OTTERBEIN UNITED BRETHREN	
ST. PAUL'S EVANGELICAL & REFORM	ED
COVENANT UNITED BRETHREN	
TRINITY LUTHERAN	

SIZ	E OF	ORGAI	(in	ranks	of	pipe	s)		_
FIRST METHODI	st —							_	
ST. PAUL'S EVAN								_	
TRINITY LUTHE									
COVENANT UNIT						_			
FIRST REFORME						_			
ST. JAMES EPISC	OPAL -				_				
OTTERBEIN UNI					_				
ST. JOHN'S LUTE	ERAN .								
FIRST PRESBYTI	RIAN .		-				1	1	4

COMPLETELY UNANSWERABLE
Chart used by Lancaster Presbyterian to raise money for its new organ; original
was 8x12, printed in two colors; small figures under right edge
of each chart show: membership, 500 to 1600; age of organ,
10 to 35 years; size of organ, 25 to 55 ranks.

"Since antiquity, music has played a vital part in Christian worship because it provides an almost perfect way of attaining a soul-satisfying communion with God. Good music permits us more perfectly to express our feelings of admiration and devotion to our Maker and lends a spirit of great reverence to our common worship. It provides an exceptionally fine medium for inculcating church loyalty in the many young people who comprise the church choirs.

To be of highest possible value, religious music must be

of the best possible character and quality.

"While our organ was once the finest of its type-and has rendered many years of valuable service—it is now obsolete

and can no longer meet our requirements.

"A definite proposal for correcting this situation will be presented at the Annual Congregational Meeting, to be held in the Chapel on Wednesday, April 17th at 8:30 p.m. We hope you will do your best to attend."

In Short... It Has...

Although our Church has the largest congregation-a congregation so fond of fine music that it is the only church in Lancaster to employ a full time musical director

the oldest and the smallest ORGAN

of any comparable Lancaster Church.

FUND-RAISING The original of this, from the first circular, was 6½ x 3½, printed in two colors. First Presbyterian, Lancaster, Pa.

This opening letter was followed by three folders in color, the first brown & red, the second green & brown, the third a lighter red & blue. First was an 8x12 sheet folded first up from the bottom and then across to make a 4x8 insert. Second was 8x9, folded once to make 4x9. Third was 8 x 81/2, folded

once to make 4 x 81/2.

The folders were designed by Thomas F. Godfrey, publicity director of the Slaymaker Lock Co. whose owner & president was one of the organ committee. As the illustrations show, there was constant play on the word Organ in RE-ORGAN-IZE, RE-ORGAN-IZATION. The final convincing argument was the chart, prepared by Mr. Godfrey and Mr. Young, showing how the First Presbyterian compared with eight other "comparable Lancaster churches," first in membership, then in age of organ, and finally in size of organ. The charts showed the First Presbyterian first in size of church membership, last in both age of organ and size of organ. This was a masterpiece. But Mr. Godfrey didn't let it rest there; he hammered it home in forceful typography, which we also reproduce here (however, much smaller)

The campaign was set for the concentrated period from May 5 to May 19, three Sundays. May 5 was called Allegiance Day, and there was an appropriate message printed in two colors on the inside of the folder, beginning: "When the world needs it most, the church must be at its best." The folder had already proved that for the age and size of its

organ, the First Presbyterian was at its worst.

May 12 was Musical Day, the message saying, among other things: "The effectiveness of music in our Church, especially in the emphasis that has been placed upon it among our own young people, has long passed the experimental stage. It is fundamental to our program. The organ is the instrument around which the program is built.'

And May 19 was designated Victory Day: "We will respond individually with gifts commensurate with our ability. Our Church has never yet failed to respond to a need clearly







THREE FUND-RAISING CIRCULARS

Left, cover of first circular; center, cover of second; right, ornaments from inside pages of the second circular. Courlesy of First Presbyterian Church, Lancaster, Pa.,
Dr. Henry Strock minister, Gordon E. Young organist.

defined and thoroughly understood. We dare not fail to secure a new organ. Help RE-ORGAN-IZE your Church."

One of the folders is not reproduced here because of color difficulties. It was titled "10 Questions and Answers about the RE-ORGAN-IZATION campaign," and among the answers were such statements as these:

"The present organ is old, worn, and mechanically and tonally obsolete; certain areas are completely worn out and are not now in use."

"The present instrument cost the Church nothing; it was donated by a member of our congregation. When it was installed, it was a good example of the church-organ construction of its period" (which was 34 years and)

tion of its period" (which was 34 years ago).

The Church was asking for \$40,000. "Isn't \$40,000. a considerable sum of money to invest in the musical program of our Church? You must answer this question for yourself."

And the congregation did, by giving it.

"Is a good organ indispensable?" "Yes; 163 persons sing in the various choirs. A minimum of five rehearsals are held each week. In addition to our regular Sunday services, the organ is used frequently for weddings, funerals, and other special services. No musical director can be expected to produce effective results with an inadequate instrument." (That's telling 'em.)

"On Victory Sunday pledge-cards will be distributed to the congregation. You will be asked to fill one out and hand it in at the close of the service. In the afternoon, a group of canvassers composed of members of our Church will call on every member who did not complete a pledge-card at the Victory Service."

"Payments may be made in cash, war bonds, or extended over a period of 18 months according to the convenience of the donor."

And on the calendar for Victory Day was a note headed "RE-ORGAN-IZE NOW" and closing with: "Your church is not trying to compel you to give to this cause nor does it presume to tell you how much to give. It asks you to consider the matter as an individual responsibility and to designate your decision on the pledge-card today."

Both the manner of conducting the campaign and its success were a tribute to the minister, Dr. Henry B. Strock, and his leadership among men. The First Presbyterian, founded prior to 1740, has a membership of over 1600, two clergymen, a director of religious education, and a fulltime organist.

The result: A contract has been signed with the Aeolian-Skinner Organ Co. for an organ of, as at present specified, 57 voices, 69 ranks, 67 stops, 4,096 pipes. Lest we forget, on an organ costing the Church \$40,000. the politicians extort, thanks to blessed Roosevelt memory, \$4,000. If Mr. Young could have given Aeolian-Skinner \$4,000. more, he could have had quite a bit more organ for it. A tax-receipt for \$4,000. won't give the Church any better Sunday services.

Salary Percentages: No. 11

Further answers to a suggestion on December 1944 page 304

Manitoba, Canada: Total budget \$6,000.; to missions \$130. or 2%, to clergy \$2,000. or 33%, to organist \$500. or 8%.

New York State: Total budget \$29,000.; to clergy (two) \$8,000. or 27%, to church secretary \$1,500. or 5%, to organist \$2,800. or 10%.

Missouri: Total budget \$37,000.; to missions \$5,000. or 14%, to clergy (two) \$9,550. or 25%, to office help \$2,000. or 5%, to all music \$5,750. or 15.5%, of which the organist receives \$3,050. or 8%. Quartet of soloists receive \$1,800., new music \$150. last year and \$300. this, organ maintenance \$400.

Pennsylvania: Total budget \$41,000.; to missions \$12,000. or 30%, to clergy (two) \$10,300. or 25%, to office help \$2,580. or 6%, to organist \$3,600. or 8%. This budget provides for pensions each year: \$671.50 minister, \$264.00 assistant minister, \$216.00 organist, \$343.80 all other employees; pretty good? New music etc. comes from the general 'administration' fund of \$1,510. The Church seems to boast of its "eight full-time personnel," and maybe it has a right to; in its boast it figures the sexton gave 4,800 hours during

the year-so there's one guy who doesn't know what an eighthour day is. Oh yes, organ maintenance does not come out of the administration fund but from a maintenance fund of \$2,555.95. Want to know who the organist is so you can poison him and get the job?

Central Atlantic Coast (shush, don't ask): Total budget \$51,000.; to missions \$4,185. or 8%, to clergy, organist, and all that, they aren't telling; salaries and pension-funds total \$15,290.48 and that's that. Anyway there are a few interesting figures: \$11,815.65 "payment on new organ," \$1,734.51 "organ accessories," \$931.61 for the printed weekly calendar, and \$500. "added to the general endowment fund.

Improvising Taught to Children

By FRANK M. CHURCH

Music Director of Snead Junior College, Boaz, Ala.

• During the summer of 1944 my ensemble class of six or seven very young piano students met each Saturday morning for an hour of sight-reading. There were two pianos, so four could play at one time, then take turns. Something was said about playing without music, so I gave them the chords on C, F, and G, prescribed waltz rhythm, and told them to practise with the left hand until it would be practically automatic and mechanical, in an eight-measure sequence.

Then I showed them how to start with the right hand on C, E, or G, and use the scale upward, one note on a count until the fourth measure, where they were to hold the note through the measure if it should be a note in the proper chord. If it were not in the chord, they were to move it up or down a tone, to a note in the chord. At the 8th measure each hand was to stop on the chord tone; the right hand might have to end on the second beat, but they were to try to get onto a chord tone, better still onto C, the same as the

left hand, on the first beat.

Then each pair of students went through the chords. One morning one student commenced on C, the other commenced on E and went upward. Much to their youthful joy, it sounded good to their ears. They could hardly believe it. Then two others tried it, and were in turn surprised and pleased. They kept on doing it. They had discovered something. The neighborhood reported that next week that it was music everywhere now.

We then took up skipping to chord notes. After another month I added embellishments to the chord notes, above; with embellishments below I tried to use mostly the semitones from the chord notes. They had not been in the habit of playing on the black keys; here was another new experi-

ence for them.

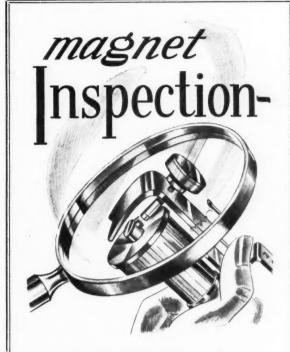
One week I took an easy Beethoven Sonatina and analyzed it for the things they had learned about: chord tones, embellishments, scale passages. It was, to them, a revelation.

A happy group of students they were that day.

Now they can all modulate to the dominant; though they don't really know what the word means, none the less they put in the F-sharp where it belongs and go to the chord of G for a short pause. After waltz rhythm I put them on 4-4 rhythm. They know the appoggiatura and use it more or less effectively, but they struck a snag when trying to use the scale upward in the minor key. However, we got their youthful selves over that difficulty by letting them either repeat a

one student, aged 9 or 10, "will play 16 measures with a modulation"; it was her first attempt at this idea. Another student will "use embellishment below and above"; she likes this mode of procedure. A third will "put in a modulation and close with a coda." Anyone in the audience may tell the student on what note or chord to start; the audience is pleased,

note, embellish it, or skip to another. On our printed programs when the pupils are to improvise, I generally tell just what the student is to do. For example, the student is thrilled.



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Carillons

Martin W. Bush

In church, university, and newspaper work

• Mr. Bush was born in Omaha, Neb., on an Aug. 1 and has worked there all his career to date, leaving only to study in the Institute of Musical Art, New York, graduating in 1911, and supplement those studies with various brief preiods abroad. His organ teachers were Gaston Dethier and James H. Simms; theory, Mr. Simms, Franklin Robinson, Percy Goetschius.

His first position was the First Congregational, Omaha, and after his studies in New York he became organist of the First Methodist (Omaha) following that with his present First-Central Congregational, two churches merged, where he has been since 1913. The organ was a Hutchings, rebuilt and enlarged in 1920 by Hillgreen-Lane to • Mr. Bush was born in Omaha,

1913. The organ was a Hutchings, rebuilt and enlarged in 1920 by Hillgreen-Lane to 4-62; he has an adult chorus of 45; children's choir of 30, and solo quartet, all taking four rehearsals a week.

In 1932 he became head of the music department of the University of Omaha; he is also music editor for the Omaha World-

Herald, and concert organist & music consultant for Joslyn Memorial.

In 1912 he married Zoe M. Fries and they have two children. His trip to Europe in 1927 was as winner of the Estey prize for highest marks in the Guild exams of that year, rewarding him with study in Fontaine-bleau. In January 1945 his Church con-tracted with Aeolian-Skinner for a new 3-50; he's doing his best to be patient.

Marcel Dupre's Tour

• Following are the dates & places of Mr. Dupre's tour, his first since hurrying home in the fall of 1939, booked as usual by Bernard R. LaBerge Inc. The tour was pre-luded by five recitals in the University of Chicago, June 26 to July 24. *Marks after-noon recitals, the others are evening, except-ing those marked † for which the hour was still undetermined when this list was com-



MARTIN W. BUSH was born & raised in Omaha and has been busy there ever since, raising Omaha in all matters of musical culture.

September

19, Montreal, Notre Dame

Outremont, Ecole Superieure†
Quebec, Quebec Basilica
Kingston, Sydenham St. United Church
Toronto, Eaton Auditorium
London, First St. Andrew's Church
Mt. Kisco, N. Y., Haussermann residence*

30, Gloucester, Mass., Hammond Museum

October

2, Boston, Emanuel Church
3, Worcester, All Saints*
4, Northampton, Edwards Congregational
5, Schenectady, Union College
6, Philadelphia First Presbyterian*

Do., Curtis Institute New York City, place not yet known

Princeton, Westminster Choir College*

8, Princeton, Westminster Choir College*
9, New Haven, Woolsey Hall
10, Richmond, Va., First Baptist
11, Spartanburg, S.C., First Baptist
13, Lexington, Ky., Memorial Hall*
14, Berea, Ohio, Gamble Auditorium
15, Columbus, First Congregational
16, Toledo, Museum of Art Peristyle
18, Erie, Pa., place not yet known
19, Buffalo, place not yet known
10, Pittsburgh, Calvary Church*
21, Lansing, Mich., Peoples Church
22, Grand Rapids, place not yet known†
23, Detroit, Institute of Art
24, Milwaukee, Grand Ave. Congregational
25, Minneapolis, Central Lutheran
26, Aurora, Ill., First Methodist
27, Galesburg, Knox College†
28, Lawrence, University of Kansas
29, Pella, Iowa, Douwstra Chapel
31, Monmouth, Ill., Monmouth College*

November November

November
Kansas City, Mo., Linwood Methodist†
Denver, St. John's Cathedral
Fort Worth, First Presbyterian
Laurel, Miss., First Presbyterian†
Baton Rouge, L. S. U. Auditorium
Galveston, Sacred Heart Church*
Houston, Christ Episcopal
Austin, University of Texas†
El Paso, Scottish Rite Cathedral
Phoenix, Ariz., St. Mary's Church†
Hollywood, place not yet known*
Do., place not yet known

Do., place not yet known Redlands, Memorial Chapel

Claremont, Bridges Auditorium

San Diego, First Methodist San Jose, place not yet known San Francisco, Temple Emanuel†

Seattle, University Methodist Temple

December

Portland, Ore., Municipal Auditorium*
Provo, Utah, Young University†
Springfield, Ill., First Presbyterian
Cleveland, Ohio, place not yet known†
Oberlin, Warner Concert Hall

10.

Rochester, N. Y., Eastman School† Providence, R. I., Brown University† Plainfield, Crescent Ave. Presb.†

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Past RECITALS

Confined to programs of special character or given by those who have made their names nationally important. This column closes on the first day of each month.

 CATHARINE CROZIER Eastman School of Music Eastman School of Music
Bach, Toccata Adagio-Fugue C
de Grigny, Recit de Tierce
Daquin, Noel Grand-Jeu
Brahms, My Heart is Filled
Schumann, Sketch Fm
Sowerby, Passacaglia
DeLamarter, Melody; The Fountain.
Bingham, Rhythmic Trumpet
Dupre, Prelude & Fugue Gm

• DR. C. HAROLD EINECKE

University Southern California
Bach Program
Group of Four Pieces
Two Sinfonias
Prelude & Fugue Em
O God be Merciful Sarabande

Sarabande
Prelude & Fugue Am
Before the Sarabande Dr. Einecke played
Carl Phillipp Emanuel Bach's Adagio, W.F.'s
Jesu Priceless Treasure, and J.B.'s Rejoice Good Christians.

• M. A. MATHEWSON-GRAY Grace Covenant Presbyterian, Richmond Roberts, God Rest You Merry Clokey, Dripping Spring Edmundson, Prelude on Praetorius Theme Yon, Primitive Organ Sowerby, Carillon Doty, Mist Bennett, Son. G: Rondo

This was an all-American program for Assembly Training School's summer session. (A dime to any reader able to tell us how to properly print Mary Ann Mathewson Gray's name in a case like this so readers will get the identity at a glance. We did the best we could think of.)

 EDWARD LINZEL Trinity Cathedral, Little Rock Bach, Sonata 2

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New York 3

Boellmann, Ronde Française Zechiel, Three Choralpreludes Vierne, 2: Scherzo Ducasse, Pastorale

This is the second of two July Programs. "When 200 turn out on a very hot summer evening to hear an organ recital, that's news. That is what happened when Little Rock's home-town boy, Edward Linzel, played. He is now organist of St. Edward the Martyr, New York City, and studying with Ernest White."—M.W.J.

AUGUST MAEKELBERGHE Monroe, Mich. Bach, Prelude Bm Prokofieff, Gavotte Bach, Come Sweet Death Angeleli, Theme & Variations Mackelberghe, Let All Mortal Flesh Daquin, Noel Vierne, Pastorale Widor, 2: Finale

Program played for an assembly of the Sisters of the Servants of the Immaculate Heart of Mary; "They have a most beautiful organ, built by Cassavant."

 THANE McDONALD
 Baptist Church, Wake Forest
 All-American Program
 Gaul, Songs of Early Patriots
 Stringfield, Lost Colony Overture Clokey, Prologue of Jesus Miller, O Zion; Take the Name. James, Meditation Ste. Clotilde Rogers, Son. Em: Scherzo Edmundson, Pax Voiscum

 CATHARINE MORGAN
 Wanamaker's, Philadelphia
 Bach, Prelude & Fugue Am Franck, Andante; Final Bf. Tournemiere, l'Introit, Mystique 37 Karg-Elert, Praise to the Lord Mulet, Carillon-Sortie

Westminster Choir College Handel, Con. 1: Allegro Bach, Awake the Voice is Calling Passacaglia Tournemire, Cycle after Pentecost Karg-Elert, Praise to the Lord

Honegger, Chorale Sowerby, Pageant St. John's Lutheran, Reading Honegger, Chorale Wagner, Parsifal Prelude Bach, Prelude & Fugue Em Handel, Con.1: Allegro Franck, Chorale Am Tournemire, Cycle after Pentecost

Haws Ave. Methodist, Norristown Organ & Orchestra Handel's Concerto 1 org. Bach, Prelude & Fugue Ef org. Honegger, Chorale org. Reubke, Sonata: Allegro strings & org. Morgan, Allegro Dm org. Vierne, Carillon

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org. Vierne, 1: Allegro; Finale

org. Vierne, 1: Allegro; Finale.

Morgan, Theme & Variations
These are four of Miss Morgan's programs of 1945-6 season; the organ-orchestra program included nine strings and two oboes from the Philadelphia and Reading orchestras, Harold L. Dorwin conducting.

One of Miss Morgan's organ-orchestra works has been accepted for publication by the H.

W. Gray Co., who also have in process one of the organ pieces and five anthems. 'of her organ pieces and five anthems.

USICALEC

RAĈPH A. HARRIS Academy of Music, Brooklyn St. Paul's Choristers Concert St. Paul's Choristers Concert
Handel-h, Alleluia
Willan-c, I beheld her beautiful
Schuetky-d, Send forth Thy Spirit
m. Vittoria-p, Thou who sendest
ar.Huguelet-c, Swing low
ar.Burleigh-r, Were you there
ar.Cain-uf, Chillun come on home
Schubert, Ave Maria
ar.Harris-vh, When I survey
Schubert. Great is Jehovah Schubert, Great is Jehovah ar.Manney-vb, Czecho Dance Song Gibbons-t, Silver swan Herbert-vk, Moonbeam Kern-i, Ol' man river Elliot, Three little maids m. Tchaikowsky-t, Nightingale Cowen, Border Ballad Sullivan-d, When the foeman bares

Woodbury-g, Stars of summer night
Cadman; Marching in the Clouds
Mr. Harris' printed program named the
publishers, which are indicated by hyphenated key-letters; T.A.O.'s key to publishers
has not been published, thanks to new-deal
damning of all small business, since Jan.
1943 page 4 1943 page 4.

Richard Keys Biggs

• who crossed the country to give the first recital for the Guild in its recent New York convention, repeated the program by request for the Guild in Los Angeles. Eight engagements have been booked for the coming

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MUS. DOC.

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When He was In That Army

• "One of my best experiences was in Watertown, N.Y., where Trinity Church and Gilbert Macfarlane had a truly Christian attitude toward G.I. organists. While I was at nearby camp he gave me practise time on his organ so I could accustom my ears to a real honest organ instead of a Hammond.

His choir work was inspiring to this exG.I.'s ears after a 25-month haul in New
Guinea. Had a talk with Mr. John Elsworth, and a happy meeting with Robert Huey. If these men represent the United States, then our active service in the forces wasn't wasted."—CLIFFORD MAXWELL, now back home in Brooklyn, N.Y., after his two-year stretch in the tender (more or less) care of the San Francisco postmaster.

Now he's Out of That Army

"I'm so het up about the mess this country's in, I had better not write about it. Why in hell did I give up three years of my life, to come back to this? Aren't there any men left in the U.S. that can or will think beyond their own pocket? If some of us Veterans don't do a little more and kick out that bunch of robbers in Washington, there will be nothing left to live for in America either. We velled & screamed at Hitler for We yelled & screamed at Hitler for doing just what some of our own people are now doing in a little subtler way."— ONCE A SERGEANT, now a Civilian.

M. P. Moller Inc.

• has contracted with the Cathedral of the Immaculate Conception, Albany, N.Y., Frank Walsh organist, for a 3-48, for gallery installation. The Cathedral seats 3000. Henry Erben built the present organ; some of his pipes will be retained after renovation in the Moller factory. A dome organ by a German builder was at one time playable from the Erben console, but was later disconnected; two small sanctuary organs now connected; two small sanctuary organs now playable from the gallery console are to be removed. A water-motor pumped the old Erben up to its dying day. Moller will also build a new case. All manual work is expressive and entirely straight; only borrowing is in the Pedal.

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more duty than she already fills in her
church—namely the preaching.

Bernice Fee Mozingo An organist who plans all but the sermons

 Mrs. Mozingo was born on a Nov.
 10 in Indianapolis, Ind., had her highschooling in Greenwood, Ind., and graduated from DePauw University with the Mus.Bac. degree. Her organ teachers were, chronologically, Van Denman Thompson, Dr. Palmer Christian, Parvin Titus; her fraternities are Mu Phi Epsilon and Pi Kappa Lambda.

Her first position was with the Presby-terian Church, Greenwood, to which she was elected not by a music committee but by the choir—which sets a record, and a good one, doesn't It? This was followed by Locust Street Methodist, Greencastle; First Presbyterian, Franklin; Madisonvill Methodist, Cincinnati, Ohio; and in 1937 her present Cincinnati, Ohio; and in 1957 ner present Irvington Methodist, Indianapolis, her native city. The organ is a 2-21 Pilcher installed in 1925 and she has an adult chorus of 30, boys' choir of 15, girls' choir of 50, all volunteer. "My work is connected with youth activities of the Church which just heart a least the full time in the it is also about makes it a full-time job; it is also

my lot to plan the entire services, all excepting the sermons."

Nee Bernice Fee, she is now Mrs. Paul Mozingo. She does some recital work and during the second half of the 45-6 season she taught a full-time program in the organ department of DePauw University.

St. Luke's Choristers

Long Beach, California William Ripley Dorr, Director Mus. Bac., B. S.

Latest Motion Picture Releases: BELLS OF ST. MARY'S MEXICANA THIS LOVE OF OURS

Kilgen Organ Co.

• gives the following as its list of 2m installations since the last such report in

these pages:
Friedheim, Mo., Trinity Lutheran
Grand Island, Neb., St. Francis Hosp.
Homer, Ill., First Methodist
Saginay, Mich., Immanuel Lutheran
St. Joseph, Mo., St. Peter's Lutheran
Tulia, Tex., First Presbyterian
Eugene R. Kilgen names the following as
the last organs built by his firm in 1942
Prior, to complete conversion to warvork:

prior to complete conversion to warwork:

Chicago, Englewood Reformed, 3m.
Rockaway, N.J., First Presb., 3m.
Queretaro, Mexico, Sacred Heart, 2m.
Says Mr. Kilgen: "Difficulties in obtaining material, and many other factors, have prevented a return to full-scale organ production but conditions seems to be improved. duction but conditions seem to be improv-ing from week to week." Former Kilgen employees recently returned from service in-clude: Ray Dunn, in charge of the Cincin-Ray Dunn, in charge of the Cincinnati office; Ollie Langhorst, cases; Nick Pipitone, engineering; Robert Zollmann, chests.

Prizes & Competitions

 \$500. is offered for a new concerto for orchestra & piano, on peculiarly American themes; closes June 30; data from Paul Burton, 246 Fifth Ave., New York 1, N.Y. Society for Publication of American Music says its current interest is in compositions

for wind instruments scored for not more than six parts; closes Oct. 1; data from Dr. Philip James, New York University, Washington Square, New York City.

Readers' Wants

• Audsley's Art of Organ Building is wanted by Herbert V. White, Jr., 17 Henry St., Hartford 6, Conn.

An experienced organist, Episcopalian, now studying in New York City, wants to act as assistant to an organist in an Episcopal church with a boychoir; recently released from the army; no salary, offers his services in return for organ practise and opportunity to learn more about boychoir work and liturgy. D.R.A., c/o T.A.O.

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CHRISTMAS PROGRAMS Generally only carols and anthems are listed here; abbreviations indicate nationalities, on programs giving such data.

A-American, Al-Alsatian, Au-Aus-

B—Bohemian, Ba—Basque, Be—Belgium, Br—Brittany, Bu—Burgundian. C—Corsican, Can—Canada, Ca—Catalon-

ian, Co-Cornish, Cz-Czech.

D-Danish. E-English. F-French.
G-German, Ga-Gascony, Gr-Greek.

G—German, Ga—Gascony, Gr—Greek.
H—Haiti, Ho—Holland.
I—Indian, Ir—Irish, It—Italian.
L—Latin, La—Lapland, Li—Lithuania.
M—Mexico, Mo—Moravian.
N—Negro, No—Norwegian.
P—Poland, Po—Portugal. R—Russian.
S—Swiss, Sc—Scotch, Se—Serbian, Sl—Slovakian, Sp—Spanish, Sw—Swedish, Sy—Svrian. Syrian.

T-Tyrolese, Tu-Tuscany. U-Ukrainian. W-Welsh, Wa-Walloon. Figures refer to centuries.

 STANLEY BAUGHMAN *Westminster Presbyterian, Grand Rapids Candlelight Carol Service Silent Processional ("O come Emmanuel,"

plainsong)
E, ar.Dickinson, Who is this that singeth
Sw, ar.Davis, Yuletide is here Sw, ar. Davis, Tulctide is here
15, ar. Erickson, Christ-Child's Visit
W, ar. Black, Dock the hall
j. F, ar. Dickinson, Come Marie Elisabette
j. G, Cornelius, Christmas Tree

w. E, ar.Lefebvre, Holly and Ivy T, ar.Marryott, Come shepherds Su, ar.Schindler, Fum fum Su, ar.Schindler, Fum fum
L, Lang, Tres Magi de Gentibus
E, ar.Goldsworthy, First Noel
N, ar.Fax, Go tell it on the mountain
A, Lockwood, Lullaby for Christmas
R, ar.King, Now let men no more
A, Shure, Sheep lay white around
(Gruber's Silent Night on the chimes)
Four, Colors, Chernh boys, and

Four choirs: Cherub, boys and girls; Carollers, boys and girls; Kirksingers, girls; Senior, 12s. 10c. 5t. 4b.

• DONALD L. COATS *St. Paul's Cathedral, Los Angeles Carols of Many Nations La, ar.Dickinson, A story fair Chinese, ar.Noble, Stars of ice Au, ar.Black, As lately we watched Tu, ar.Dickinson, From heaven high Tu, ar.Guenther, Over Bethlehem a star H, ar.Dickinson, Jesu Thou dear Babe C, ar. Dickinson, In a stable mean Ca, ar.Dickinson, Hasten children F, ar.Dickinson, Come Marie Elisabette Sw, ar.Black, Let Carols Ring

Ho, ar.Dickinson, Sleep my Jesus Boychoir of 23 sopranos, 5 altos, 7t. 6b.; violin, cello, harp. DR. CLARENCE DICKINSON *Brick Presbyterian, New York

Carols of Many Nations Mo, ar.Lockwood, Lightly bells Mo, ar.Lockwood, Lightly bells
E, ar. Mackinnon, I saw three ships
Li, ar.C.D., What a Marvelous Wonder
No, ar.C.D., The night was dark
16, ar.C.D., The angels were singing
14, ar.C.D., From heaven high
A, Staley, What can this mean
H, ar.C.D., Jesu Thou Dear Babe Ho, ar.C.D., Sleep my Jesus A, ar.McIlwraith, I wonder as I wander F, ar.Gevaert, Joyous Christmas Song S, ar.C.D., O God of love

WILLIAM RIPLEY DORR St. Luke's, Long Beach Christmas Musicale Christmas Musicale
Saint-Saens, Bring costly offerings
Praetorius, Lo how a Rose
ar.Kitson, Whence is that goodly†
ar.Kitson, O leave your sheep
Voris, The Lame Shepherd
Rathbone, The Christ Child†
Voris, When I view the mother†
Diggle, On Christmas night
Noble, Glory to God
Service by Mr. Dorr's famous boychoir;
numbers marked † seem to be solos, not anthems.

anthems.

RALPH A. HARRIS St. Paul's, Brooklyn

Annual Christmas Concert

Bach, Break forth O beauteous Praetorius, From Jesse's stock Staley, What can this mean ar.Mead, How far is it ar.Mead, How far is it ar.Schwalm, Hail all hail Dickinson, Shepherd's Story† Friedell, Lute-Book Lullaby ar.Dickinson, Jesu Thou dear Babe† ar.Jungst, While by my sheep Gounod, Nazareth† ar.Butcher, Deck the halls Gaul, Carol from Nova Scotia Gath, Carol for Bells ar.Nunn, Sleep little Dove† ar.Stainer, Good King Wenceslas ar.Enders, Jingle bells The Sleigh

We wish you a merry Christmas ar.Davis, Pat-a-pan ar.Wasner, Angels we have heard Britton, Welcome Yule Adam, O holy night

Numbers marked † were either solos or had incidental solos in them. Service pre-luded by carol-singing under the leadership of guest minister, guest choir, guest or-ganist, and guest pianist. Said a footnote, "Piano accompaniments by the Rector." Did they mean it? If so, all hail the Rector, This of course was Mr. Harris' famous boychoir.

JOHN M. LEWIS Fountain Street Baptist, Grand Rapids Candlelight Vespers Mo, Gregor, Hosanna

G, Praetorius, Lo how a Rose F, ar.Dickinson, O have ye heard . Be, Gevaert, Joyous Christmas Song M, ar.Gaul, Shepherds and the Inn Warlock, Balulalow A, Billings, A virgin unspotted Can, Willan, The Three Kings E, Holst, Lullay by liking
Be, Gevaert, Neighbors of Bethlehem
E, Taylor, The Three Ships

DR. HUGH PORTER School of Sacred Music, New York Candlelight Carol Service Ga, Listen lordlings to our lay+

Ga, Listen forthings to our layr
E, ar.Shaw, The Angel Gabriel
Ba, ar.Smith, In the town of Bethlehem
ar.Erickson, The Christ-Child's Visit
Shaw, How far is it to Bethlehem Bu, ar.Shaw, Patapan
E, ar.Davis, As it fell upon a night
B, ar.Dickinson, Angels and Shepherds
F, ar. Donovan, Go Magi on your way

G, ar.Holst, On this day earth
†Neither composer nor arranger are indicated, but we include it anyway in the
hope it can be located by those wanting it.

THEODORE SCHAEFER

*First Presbyterian, Washington Candlelight Carol Service T, ar.Dickinson, Inn at Bethlehem A, Dickinson, Shepherds Story E, ar.Purvis, What child is this A, James, Jesus lying in the manger A, Niles, Carol of the Angels

A, Niles, Carol of the Angels
Ca, ar.Nin, This night is a night
F, ar.Marryott, Now the holy Child
E, Taylor, The Three Ships
A, Gaul, March of Wise Men
Adult chorus of 54. This program was
given Sunday, Dec. 16, 5:00; Dec. 20, 8:30,
a candlelight service began with Benjamin Britten's "A Ceremony of Carols" and ended with Clokey's "When the Christ Child

Cyril Barker

Ph.D., M.M., A.A.G.O.
Detroit Institute of Musical Art (University of Detroit) First Baptist Church, Detroit, Mich.

Charles Harlan Clarke

Organist and Choirmaster Grace Church, Chicago

> Joseph W. CLOKEY

Will R. Cornelius

Organist and Recitalist SHRINE COLISEUM California

Dubert Dennis

M. M.
TEACHER — CONCERTS
First Christian Church
Oklahoma City

C. Harold Einecke

Mus.D., Mus.B., F.W.C.C.
Pilgrim Congregational Church Saint Louis 8, Missouri

Robert Elmore

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Harold Fink

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Grigg Fountain

M. Mus.

Organist and Choirmaster
First Baptist Church Spartanburg, S. C.

Came." Said a calendar note: "Many members of our Chancel Choir are spending Christmas weekend out of the City, the first

Richard T. Gore
F. A. G. O.
Professor of Organ and Composition
Head of the Music Department
THE COLLEGE OF WOOSTER
Wooster, Ohio

Horace M. Hollister

M.S.M.
Associate Organist
Director of Music for Young People Madison Avenue Presbyterian Church

Harry H. Huber

M. Mus. Organist and Choirmaster First Methodist Church

Gilbert Macfarlane

Choirmaster — Organist Director of Choir School TRINITY CHURCH Watertown, N. Y.

August Maekelberghe

ompositions for Organ:
Triptvch (H. W. Gray Co.)
De Profundis Clamavi
Fantasia (J. Fischer & Bro.)

Richard Purvis

Saint Mark's Church Institute of Music and Art San Francisco California

Robert M. Stofer

M. S. M. Organist and Choirmaster The Church of the Covenant

Lauren B. Sykes

A. A. G. O. Organist-Choirmaster First Christian Church Conductor, Multnomah A-Cappella Choir Portland, Oregon

Charles Dodsley Walker

Harry B. Welliver MUS. M.

Organist State Teachers College
MINOT NORTH DAKOTA

G. Russell Wing

M. S. M. Organist and Directo First Congregational Church La Grange, Illinois

opportunity for being at home for Christmas in several years. Their places are being taken Dec. 23 & 24 by" etc. It took a 16-page printed leaflet to carry the complete Christmastide services.

C. ALBERT SCHOLIN

Kingshighway Presbyterian, St. Louis Candlelight Vesper Service

Gr, ar.Dickinson, Shepherds on this hill Sw, ar.Gaul, Christmas snows of Sweden ar.Gaul, And the Trees do Moan ar.Gaul, And the I rees do Moan F, Adams, O holy night E, ar.Scholin, What child is this F, ar.Scholin, Angels we have heard No, ar.Gaul, Praise God extol Him

A, ar Gaul, Stars lead us ever on E, ar Whitehead, First Noel Between the recessional and benediction the calendar included this item: Choir—'Silent night.'"
• FREDERICK A. SNELL

*St. Mark's Lutheran, Williamsport

Evening Carol Service
Lehman, Glory to God
Mackinnon, Sleeps Judea fair
Novello, Adeste Fideles
Christiansen, Lullaby on Christmas Eve
Shaw, Shepherds found Thee by night January, Shepherds found Thee by high Handel, And the glory Jungst, While by our sleeping flock Christiansen, Welcome Niccolai, Wake awake Christiansen, Beautiful Savior Warrell, While shepherds watched Black, Let carols ring

Osgood, Christmas bells
There was a week of daily half-hour
broadcasts from a Williamsport station, "with local organists participating; Christ-mas music and hymns were used, with pro-gram-notes." An unusual feature of the printed calendar was that the Christmasgreetings message was not signed merely by the preacher but by "The Pastor and his family, Sister Elaine [deaconess], Frederick A. Snell." Some churches are Christian, aren't they?

 ROBERT M. STOFER
 *Covenant Presbyterian, Cleveland
 Dec, 23, 11:00 a.m.

Waters, The King's Highway
 ar.Shaw, Puer Nobis
 r. Bach Ah dearest Jesus
 Clebent True Kings Clokey, Two Kings Williams, To Bethlehem

Carols and Service of Lights
E, ar.Willan, God rest you merry

Praetorius, Lo how a Rose A, ar.Horton, I wonder as I wander E, ar.Butcher, Cherry-Tree Carol Shaw, Gloria in excelsis Deo Dickinson, The Shepherds' Story Williams, To Bethlehem S, ar.Dickinson, O Bethlehem
S, ar.Dickinson, O nightingale awake
F, ar.Dickinson, Come Marie Elisabette

Hopkins, We three kings

Figure 1. See three Rings
F, ar.Dickinson, Citizens of Chatres
Mo, ar.Hagen, Morning star
Christmas Eve Carol Service
(Given Dec. 24, at 5:00 without choir, but
with organ and harp; we give the complete
service here.) Carols on Chimes

Daquin, Noel Hasselmans, Priere

o. Busser, Sommeil de l'Enfant Carols on Chimes h. Debussy, Clair de Lune Invocation, Lord's Prayer, Two Hymns (by congregation, organ, harp), Reading Carols.

h. Grandjany, Chanson Guillot Martin Reading of Carols, Two Hymns, Reading of Carols, Offering.

Yon, Gesu Bambino Doxology, Prayer, Two Hymns, Prayers, Hymn, Collect, Benediction. Carols on Chimes

(The reading of carols was not done by the congregation but by the minister.)

The Christmas morning communion service at 10:30 was also done without choir, but with organ and harp. Incidentally, this Church didn't forget its members serving in the armed forces; one of its twelve printed pages listed them all—340 names, among whom were 7 killed in action, 2 missing, and 110 already honorably discharged.

DR. DAVID McK. WILLIAMS
St. Bartholomew's, New York

St. Bartholomew's, New Yor From All Services
W, ar.Erickson, Deck the hall ar.Smith, Sing we Nowell Bitgood, Rosa Mystica Gevaert, Joyful Christmas Song Davies, The Blessed Birth Taylor, The Three Ships F, ar.Holst, Let all mortal flesh Holst. In the bleak midwinter Holst, In the bleak midwinter Harwood, I sing the birth Harwood, I sing the birth Goodhart, Rest weary earth Dickinson, The Shepherd's Story Williams, To Bethlehem Adam, O holy night Whitehead, While shepherds watched Parker, Before the heavens were spread Williams, In the beginning was the word CANTATAS

In addition to hackneyed works already worn out, a few organists presented more worthy

cantatas, among them: Benjamin Britten's cantatas, among them:
Benjamin Britten's "A Ceremony of
Carols," done by John M. Lewis, Fountain
Street Baptist, Grand Rapids; Theodore
Schaefer; Robert M. Stofer.
Joseph W. Clokey's "When the Christ
Child Came," Dr. Robert Baker, First Presbyterian, Brooklyn; Mr. Schaefer; Mr. Stofer.

PROCET AM. PRINTING.

PROGRAM-PRINTING

Again some otherwise good programs had to be discarded because the printing was entirely too slipshod. It's not enough to call an anthem French or Sixteenth-Century; we must have a composer's or an arranger's

Some calendars show a vocal soloist's name on certain numbers; it should state clearly whether the item is a vocal solo or an an-them containing an incidental solo sung by Little Willie.

Sometimes a hymn is sung in anthem style; instead of giving the name of the composer, the calendar should state "A hymn by Lowell Mason."

To guide a congregation's thought it is

perfectly legitimate to invent titles; on pro-grams sent to T.A.O. these inventions should be crossed out. Most anthems have no be closed out. Into anyway and are content to be known by the first words of their texts.

Work done by other than the adult chorus

should be clearly indicated.

None of these things matters much to the congregation present; all are of vital importance to those who were not present. So please correct such faulty programs before mailing them to T.A.O.

Cleveland Museum of Art

Walter Holtkamp has been rebuilding the • Walter Holtkamp has been rebuilding the J. P. McMyler memorial organ and Walter Blodgett will resume his Museum recitals Nov. 6, at 8:15; his Sunday series at 5:15 will be resumed Nov. 10. Ernest M. Skiner built the organ in 1922, Mr. Holtkamp added a Rueckpositiv in 1933; the organ then had 59 voices, 79 stops, 4029 pipes. The Museum office says the rebuilt organ will have 58 stops, 4114 pipes. No further facts available at the moment. To provide further funds for the music activities of the Museum The Musart Society has been form-Museum The Musart Society has been formed, members paying \$5. annually, sustaining members paying more, all receiving membership cards entitling them to admission to auditorium before the doors open to the general public.

August Maekelberghe

• left by airplane late in August to visit his mother in Belgium after an absence of over eight years; he will spend a month

Robert Baker

Sac. Mus. Doc.

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JAMES S. CONSTANTINE teaching ancient languages in a university and playing modern music in a church in the same city.

James S. Constantine

From University learning to University teaching

The war got him, shipped him to Barbados, B.W.I., kept him there a year,

shipped him home again; on his own he took a refersher course in the graduate school of Princeton University and is now back home, teaching ancient languages in the University of Virginia and running the music of St. Paul's Memorial Church, both

in Charlottesville, Va.

Mr. Constantine was born on a July 2 in
York, Pa., had his highschooling in Colum-York, Pa., had his highschooling in Columbia, Pa., graduated from Franklin & Marshall College in 1922 with the B.A. and from Oberlin Conservatory with the Mus. Bac. in 1925 and M.A. and M.Mus. in 1926. His organ teachers were Harold Jackson Bartz, Dr. George W. Andrews; theory, etc., Mr. Bartz, Frederick H. Lehmann, Arthur E. Heacox.

He first played the organ in Cookman

He first played the organ in Cookman Methodist, Columbia, in 1916, and this was Methodist, Columbia, in 1916, and this was followed by church positions in Elyria, Ohio, 1922, Wellington, Ohio, 1927, Princeton, N.J., 1928, and finally to the Presbyterian Church, Charottesville, 1931, transferring to his present St. Paul's Memorial in 1940, where he plays a 4-30 Skinner built in 1925 and directs a volunteer adult chorus of 25 in two rehearsale each well. His 1930 in two rehearsals each week. His 1930 move to Virginia was to become instructor in ancient languages in the University of Virginia, which he now resumes. The army air force captured him in November 1942. He is still a bachelor. And a member of Phi Beta Kappa and Pi Kappa Lambda.

William Ripley Dorr's

• St. Luke's Choristers have completed their third album of phonograph recordings, con-taining hymns & chorales for Advent, Christ-mas, Lent, Easter, etc.; four sides were recorded with orchestral accompaniment, Mr. Dorr conducting, and the other four were recorded in St. Paul's Cathedral, with organ accompaniment by Donald L. Coats. The Choristers have also made some records on 16 m.m. film, for Cathedral Films company specializing in religious pictures

Harold E. Hanson

• of New York, Connecticut, and the army, has been released by all three and been appointed to St. Alban's Episcopal, Los An-

Dr. Howard Hanson

and Margaret Nelson were married July 24 in Chautauqua, N.Y.; the bride, graduate of Connecticut College, has studied music "extensively" but is evidently not a profes-sional musician.

Charles H. Finney

A.B., Mus.M., F.A.G.O.

DEAN of the MUSIC DEPARTMENT Friends University

WICHITA

John A. Glaser

Hedding Methodist Church

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DES MOINES

IowA

Laurence H. Montague - A. A. G.O.

North Presbyterian Church

Buffalo, New York

Peabody Conservatory

· begins its competitive scholarship exam-• begins its competitive scholarship examinations in Baltimore Sept. 18; twenty three-year scholarships will be available. Sept. 9 is the deadline for filing applications, on forms obtainable from Peabody. Virgil Fox returns to the organ faculty and Richard Ross not only follows him as organist of Brown Memorial, Baltimore, but also joins him on Peabody faculty.

Registration Bureau

• Again the past month brought several churches wanting thoroughly-trained organists for full-time jobs. In one case the rector asked for data direct to himself, which we supplied in behalf of seven registrants whose qualifications seemed to match the church's specifications. In another case the retiring organist, going to a better position, wrote and required the same type of direct service to himself only; again we replied with all the data on file about applicants meeting the specifications he outlined.

Added to our list of thoroughly experi-enced organists seeking a change of scene, for good & sufficient reasons, is one of ex-cellent credentials. T.A.O.'s only chance of helping such members of the profession comes when the right kind of information is sent back to us from our readers who know of vacancies and are cooperative enough to pass the information along.

Up She Goes

 Congress voted itself \$5000. a year more salary, half of it untaxable, which makes it about a cool \$6000.

Not to be selfish, congress also voted \$5000. salary increases for some 300 federal

What do you get out of it, dear citizen? Bless you, you get the bill to pay.

Massachusetts Institute of Technology has raised tuition \$100.; its president "said that since 1939-40 operating expenses had risen

New York University Law School has raised its tuition from \$120. to \$200. more

per term.

National Geographic Society has raised its "dues" (actually subscription to the National Geographic Magazine) up to \$4.—"the lowest figure that will meet the cost of producing the magazine." Sadly, "Sharply

producing the magazine." Sadly, "Sharply risen production and operating costs."

Preachesrs pay more too. Episcopal pension-fund directors are asking the rectors to insrease their pension contributions from 7.5% up to 10%... "to meet the long period of declining interest rates." Back once again to dear Mr. Roosevelt's delightful soak-the-rich policies which the preachers themselves thought was so just & human. Now they too can pay for their folly.

Mary Adelaide Liscom

· died Jan. 15 in a hospital in New York City after a short illness; a graduate of the Guilmant Organ School, she was organist of North and Fourth Presbyterian churches in New York for many years. She retired some years ago as teacher in the New York public schools.—K.E.F.

Gertrude Elizabeth MacKeller

odied July 23 at her home in Bergenfield N.J., aged 77. Mrs. MacKeller, nee Fritts in Corry, Pa., became organist of First Presbyterian, Bradford, Pa., in 1891, went to Thirteenth Street Presbyterian in New York in 1900, to Des Moines in 1907, and to Bergenfield First Presbyterian in 1928, re-tiring from professional work in 1932. She was a graduate of the Guilmant Organ School and the first woman to earn the Guild's Fellowship certificate, in 1904. She is survived by her husband, John A. Mac-Kellar.

Ralph A. Harris

of St. Paul's Choristers, Brooklyn, took his choir, as usual, for a month's vacation at St. Paul's Camp, East Hampton, N.Y. "The Parents' Association of our choir is a corporation, St. Paul's Camp Inc., owning some 14 acres on Gardner's Bay. We have build-14 acres on Gardner's Bay. We have buildings valued at \$3,000. and the land is worth a Memorial Lodge to cost about \$5,000. The Camp is operated on an annual budget of \$3,000. for the choirboys of St. Paul's, but we usually have a half-dozen other boys from outside. It is a grand place to spend the summer. When this month is finished," continues Mr. Harris, "I go on my own an-nual vacation to Maine."

Longy School of Music

• Melville Smith, director, announces the appointment of George Faxon, of the Church will study with E. Power Biggs and Mr. Faxon in alternate lessons.

Edith B. Athey

• has retired from her music work with the Hines Funeral Home, Washington, D.C., in order to have time now to resume the more cheerful activities of church music, accompanying, coaching, and teaching.

Manuscript-Examination Fees

• The following scale of fees is announced to all interested persons:

For playing over a manuscript, with one-

word comment, \$5.

The same without comment, \$5. a page. (In case of friends or acquaintances acquired late the night before in saloons, fees are doubled.)

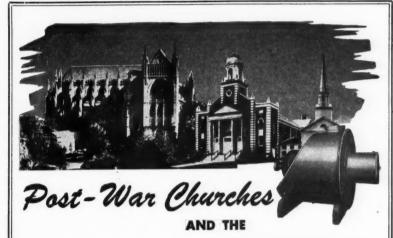
For listening to a composer play his num-ber which he says has "something new to \$200.

For listening to work of a talented child, \$500.

For talking to same, \$750.

For meeting a new composer, male, \$50. For the same, female, \$3.50.

For same, female, door closed, no charge. (Now who would concoct such a thing? Roland Diggle, of course.)



ORGOBLO

Above we show three of the churches that obtained Orgoblos shortly before we converted our entire capacity to the manufacture of similar units for war industries.

Fortunately the majority of Churches and Theatres were already equipped with Spencer Orgoblos, which have continued to operate with entire satisfaction and a minimum of attention and repair.

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Henry B. Whipple

• Mr. Whipple was born on a Nov. 2 in Jackson County, Mich., had his high-schooling there, and then entered the University of Michigan, earning his B.A. in 1928 and his Mus.Bac. in 1930; in 1935 he graduated from the School of Sacred Music, New York, with the M.S.M. degree. His organ teachers were Drs. Palmer Christian and Clarence Dickinson.

Unlike most organists, he took his first church position after his technical education was completed, serving Central Congregational, New Britain, Conn. in 1934; this was followed by Market Square Presbyterian,

Howard Kelsey

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HENRY B. WHIPPLE in a full-time church position in Alabama where he plays a 3-25 organ and directs three choirs in five rehearsals every week

Harrisburg, Pa., in 1935, and the First Methodist, Alliance, Ohio, in 1937, where also he was choral director of the Alliance Symphony Choral Association.

The army got him in 1941, chased him all over North Africa and Italy with the First Armored Division, and finally gave him a bronze star and honorable discharge in February 1945. In the meantime he acquired a mild disability that makes it for a time impossible to work in a cold climate, so the Alliance Church's efforts to regain his services amounted to nothing and he went to the First Baptist, Montgomery, Ala., in September 1945. The organ is a 3-25 Kimball built in 1915; he has an adult chorus of 24, junior choir of 36, and intermediate choir of 24, in five rehearsals a week.

Until but a few years ago the First Baptist had only a solo quartet but now the plans call for rebuilding the organ, remodeling the chancel so as to "really accommodate a choir," and build a chapel equipped with a 2m organ; the Church already has a room for its choir. Consequenting supplier 3200

for its choir. Congregation numbers 3200.

He married Mildred Diser in 1942; has one organ composition and one anthem in print; his fraternities are Pi Kappa Phi and Kiwanis. He teaches organ, and gives private voice lessons to some of his choristers.

Marcel Dupre

• gave a record-breaking example of public improvisation July 26 in Chicago when he improvised, on themes given him at the moment, a Prelude & Fugue, Trio Sonata in three movements, Five Choralpreludes on hymntunes, a Triptych, and a Sonata in four movements.

John D. Newall

of Christ Church, Andover, Mass., has been appointed to Grace Episcopal, Newton, where again he will direct a choir of boys and men. Native of Lawrence, Mass., his first and only position to date has been the Andover church to which he was appointed in 1931. He studied organ with Fred E. Jones, is married (Constance L. Putnam, 1933), has four children, and the organ he played in Andover is 26 years older than he.

Richard Ellsasser

• gave 77 recitals during the season from Sept. 1945 to July 1946 "before a counted audience of 43,900." Plans for the coming season include a tour, with some fifty recitals already booked, and a contemplated performance of complete-Bach from memory; his first tour began Aug. 21 and will close Oct. 10.

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Lewis Corning Atwater

• has completed 35 years with All Souls Church, Washington, D.C.; to celebrate, the Church, Washington, D.C.; to celebrate, the Church not only gave him a check but announced it would spend \$3000. on an addition to its 4m organ. Mr. Atwater studied with Lynnwood Farnam and Carl Weinrich, is organist also of the Washington Hebrew Congregation, and for a time took on a third church glaving for the Sunday agents and church, playing for the Sunday evening musicales, first in the Church of the Covenant, later in Calvary Methodist.

Grigg Fountain

has resigned from the First Baptist, Spartanburg, S.C., to join the faculty of Oberlin Conservatory. Facts of his career Oberlin Conservatory. Facts of his career are recorded in our Jan. 1946 issue. The new 3-46 Aeolian-Skinner being installed for him will be his for only a few Sundays.

Alfred G. Kilgen

 has evidently abandoned his long-distance commuting between Florida and California and has settled down in the latter. That organbuilding urge was all too strong, as his friends figured it would be. He had breakfast at home in Los Angeles one morn-ing, and dinner in Chicago that evening. He not only attended the Music Merchants' He not only attended the Music Merchants convention but saw some of the innumerable new electrotones aimed at the "organ" low-price market; he especially liked the Lowery electrotone made by the Central Commercial Co. (note the name) of Chicago. Commerce, not art. In Los Angeles Mr. Kilgen bought a wood-working plant his brother bought a wood-working plant his brother George was operating, converted a large building into an apartment to provide housing for some of his chief workmen, and has a studio room with a 20' ceiling. Business will be confined to a 300-mile radius. One of the first jobs was a rebuild for Union Church, Riverside. Larry Burke is one of his chief voicers.

James Winship Lewis

• has been appointed to Grace & St. Peter's Church, Baltimore, Md., where he plays a 3-49 Austin installed in 1922 and directs a choir of 20 boys and 10 men, in three rehearsals a week. Mr. Lewis was born on a July 5 in Baltimore, had his schooling in Charlotte Hall Military Academy, studied music in Peabody with Louis Robert, Virgil Fox, Ernest White, Edouard Nies-Berger. His first church position was All Faith Parish, Baltimore; he taught music in McDonough School, Gilman Country School, and Maryland College for women. From 1937 to 1944 he conducted the O'Neill & Co. chorus, and the Annapolis Choral Club has been appointed to Grace & St. Peter's Co. chorus, and the Annapolis Choral Club from 1940 to 44. He earned Peabody certificates in piano in 1929, harmony 1936, organ 1938. He is a bachelor and his hobby is architecture—"I almost became an architect." He was formerly organist of St. Anne's, Annapolis.

Jack H. Ossewaarde

• has been appointed to St. Stephen's Episcopal, Wilkes-Barre, Pa., where he will play a 4m Austin now being rebuilt & enlarged, and direct a boychoir and, for use in special musicales, chorus of women's voices. He was born in Kalamazoo, Mich., studied music first with Henry Overley, and at 14 was organist of North Park Reformed, Kalamazoo. He has his Mus.Bac. in organ in 1940 in the University of Michigan, studying organ with Dr. Palmer Christian, and in 1941 his M.Mus. in theory. Then the army got him. But he kept his fingers nimble by playing recitals here & there near his army camps in America and also even in Germany. camps in America and also even in Germany. Returning home, he entered the School of Sacred Music, New York, and did special study with Dr. David McK. Williams; he was summer substitute for Harold W. Friedell in Calvary Episcopal, New York. He has a wife & daughter.

Dr. Homer D. Blanchard

has completed his service with the navy and is now on the staff of M. P. Moller Inc.

David Craighead

• has resigned from the Presbyterian

Church, Bryn Mawr, Pa., and faculty of

Westminster Choir College, to go to Pasadena, Calif., as organist of the Presbyterian dena, Calif., as organist of the Presbyterian Church, where the organ is a 4-73 Murry Harris. Mr. Craighead was born in Strasburg, Pa., had his schooling in Santa Ana, Calif., studied organ with Clarence Mader in Los Angeles and Dr. Alexander McCurdy in Philadelphia, earning his Mus.Bac. this year in Curtis Institute.

Richard Purvis

recently appointed to St. Mark's Lutheran, San Francisco, has been made conductor of the Wednesday Morning Choral, of women's voices, and has been asked to write a suite for chorus & soloists, with piano accompaniment, for the 1947 spring concert of the Oakland Orpheus Club, of men's voices; Milhaud, Copland, and Randall Thompson are among those who similarly wrote for the Orpheus in former years.

Westervelt B. Romaine

• of Teaneck, N.J. where he has been supervisor of highschool music, and organist of St. Paul's Church in Paterson, has been appointed to the faculty of the College of Arts & Sciences, American University, Washing-& Sciences, American University, Washington, D.C. A new organ is to be installed, the console to control also the Roper carillon. Mr. Romaine was born in Hacken-sack, N.J., had his schooling there, studied in the Guilmant Organ School, earned his Mus.Bac. in Oberlin Conservatory in 1937 and his M.A. in Columbia University in 1946. Mrs. Romaine has resigned as executive secretary of the Mt. Holyoke College Alumni of New York in order to accompany her husband to Washington.

W. William Wagner

• of Chambersburg, Pa., has been appointed to the First Congregational, Battle Creek, Mich.

G. Russell Wing

• has resigned from the First Congregational, Long Beach, Calif., to become organist of the First Congregational, La Grange, Ill., where he will institute a full-time music program. Aug. 18 Mr. Wing and Audrie L. Freeman were married, and the bride, receiving her bachelor's degree in religious education from the University of Southern California last year religiousless her posi-California last year, relinquishes her posi-tion as director of religious education in Western Knoll Congregational Church, Los Angeles, to go with him to La Grange.

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R—RANK: A set of pipes.

S—STOP: Console mechanism controling voices, Borrows, extensions, etc.

B—BORROW: A second use of any Rank of pipes (percussion excluded).

P—PIPES: Percussion not included.

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B—Bombarde | I—languid m—metal m—metal m—mouth-width mc—middle C* -Choir -Antiphonal -Echo -Fanfare o-open pf-prepared for r-reeds H-Harmonic rs-repeat stroke 2r-two rank, etc. -Celestial

s—scale
s—sharp
s—spotted metal
s—stopped

sb—stopped bass

sa-single stroke

t—triple
tc—tenor C*
u—cut-up
uc—upper C*
unx—unexpressive
w—wind-pressure
w—wood
wm—wood & met.
z=zinc

wind pressure

"—diam. of pipe
"—pitch of lowest
pipe in the rank

t-tapered to t-tin t-triple

-zine

-SoLo -StriNg O—Orchestral P—Pedal R—GregoRian -Swell -Trombone -RUeckpositiv Y-Sanctuary VARIOUS b—bars b—bearded b—brass bc—bottom C* -copper -cylinders chamber cc—cres. chan
d—double
f—flat
fr—free reed
h—halving on

fr—free reed h—helving on pipe in the rank SCALES, ETC.

4.12x5.14—Size of wood pipe in 18th—inch fractions, thus 4 13/16 x 5 14/16, or 4 3/4 x 5 7/8.

14"—Dlameter of cylindrical pipe.

41—Scale number.

42b—Based on No. 42 scale.

46-42—46-scale at mouth, 42 at top.

2/3rd that of the mouth diameter.

2/9m—Mouth-width covers 2/9th of circumference of pipe.

1/4u—Mouth cut-up is 1/4th.

17h—Scaled to halve on the 17th note.
Dynamics indicated from ppp to fff.
Order in which details are listed:
Dynamic strength, wind-pressure, scale, details, number of pipes.

*b, t, m, u, h refer to any specified notes in the bottom, tenor, middle, upper, and high octaves of the key-board; top c⁴ is still above the high octave but need not be considered here; each octave begins on C and ends on B.

CCC-16'. CC-8'. C-4'. c¹-2'. c³-1'.

c³-6". c⁴-3".

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